

The Illustrated **LONDON NEWS**

OCTOBER 1982 £1.10

Sir Michael Palliser
THE LIMITS OF FOREIGN POLICY

Louis Heren's Urban Rides:
BIRMINGHAM

John Ardagh
MME CRESSON AND THE FARMERS

David Higgs
DESCENDING THE ZAMBEZI

The Counties:
JAMES BISHOP'S MIDDLESEX

Margaret Rule
**RAISING THE
MARY ROSE**





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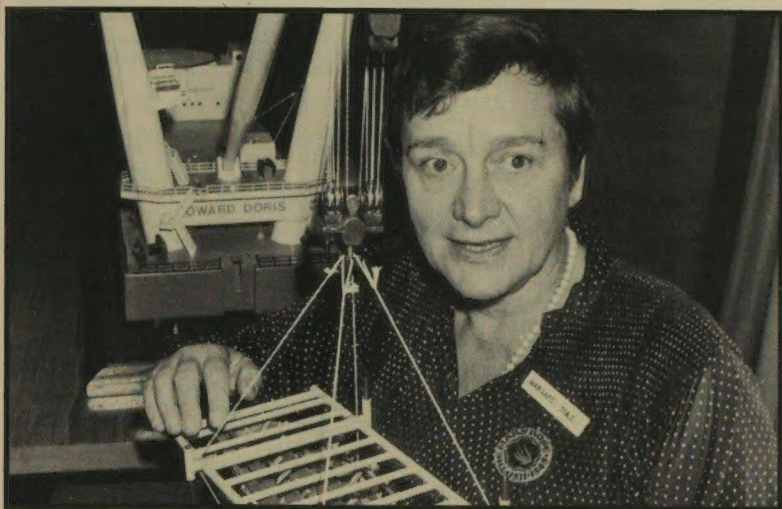
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The Illustrated LONDON NEWS

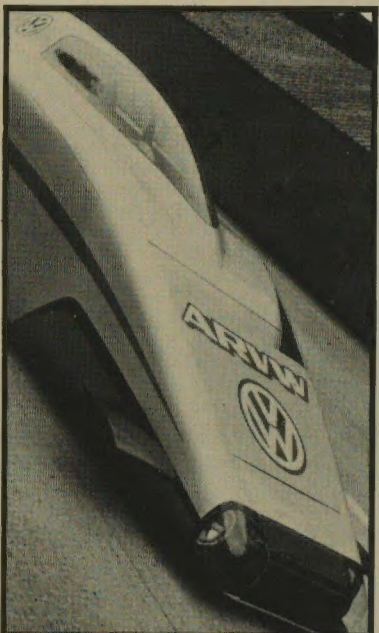
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France's Agriculture Minister.



The aerodynamic research Volkswagen.

THE ILLUSTRATED LONDON NEWS

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Edited by Alex Finer

Researched by Angela Bird and Miranda Madge

OLD CHURCH STREET, SW3



An outstanding double fronted, low built, Chelsea house of considerable quality. 3 Reception rooms, 6 Bedrooms, Kitchen, Breakfast Room, 3 Bathrooms, 2 Cloakrooms, planning permission for garage and roof garden.

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Sprimont Place, SW3

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21 Cadogan Gardens, SW3

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Lease: 998 years

Price: £295,000

OAKLEY STREET, SW3

Pier House is situated in an excellent location only a few minutes from the many shopping and transport facilities of Chelsea and Knightsbridge.

Situated on the fourth floor in excellent decorative condition throughout:-

3 Bedrooms, Double Reception, Balcony with view towards Thames, Kitchen, 2 Bathrooms (1 en suite), Garage space

Lease: 94 years

Price: £190,000

REGENTS PARK, NW1

An attractive and well planned ground and first floor maisonette in this luxury modern block, superbly located just a stone's throw from the Park.

2 Bedrooms, Double Reception Room, 2 Bathrooms (1 en suite), Kitchen/Breakfast Room, Garage Space

Lease: 85 years

Price: £120,000

MONTAGU SQUARE, W1

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HAMPSTEAD, NW3

A spectacular residence in this elegant and prestigious road, just off Ingram Avenue, being close to the Heath and Kenwood, in first class condition.

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1/2 acre

Freehold

Price and details on application

DEVONSHIRE MEWS SOUTH, W1

A superb first floor property situated in the heart of London's medical area, just off Marylebone High Street and only a few moments from Regents Park. The flat would make an ideal company base.

2 Bedrooms, Reception Room, Kitchen, Bathroom

Price: £65,000

Lease: 93 years

ST JOHNS WOOD PARK, NW8

Magnificent Georgian style detached house built on three floors. Moments to the High Street. The property comprises:

5 Bedrooms, 2 Bathrooms, 3 Showers, 4 Reception Rooms, Guest WC, Garage, Garden, Alarm, Sauna

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PORTMAN TOWERS, W1

A superb flat in this extremely well known block, just off Baker Street.

The flat is in excellent condition and benefits from a large roof terrace. 4 Bedrooms, 3 Bathrooms (2 en suite), 2 Reception Rooms, Luxury kitchen, Roof Terrace

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A disagreement among friends



The dispute between the United States and Europe about the gas pipeline from Siberia is damaging the western alliance and needs diplomatically to be resolved before the damage becomes serious. In the 33 years of its existence Nato has grown into more than a simple agreement for the collective defence of 15 associated countries; it has become an alliance with much wider implications, embracing much of the democratic ideology of the West in opposition to the collective dictatorship of the communist bloc. Because the West is composed of independent nations with widely varying histories, languages, cultures and geographies it is inevitable that there will be substantial differences of opinion on a great many subjects. Nonetheless it has generally been the practice that, in cases where relationships between east and west are concerned, disagreements within the Nato alliance have been aired and resolved before action is taken. In the case of the Siberian pipeline that has not happened, and now that commitments have been made lips have been tightened and attitudes hardened.

The pipeline that is the centre of the dispute is designed to carry natural gas from Siberia into western Europe, providing a new source of energy for Europe. Much of it is to be built with western capital and western material. The United States Administration was not keen on the project, partly because it would provide the Soviet Union with substantial hard-currency earnings which could be used for a further military build-up, and partly because it has been government policy to restrict trade with the Soviet bloc following the invasion of Afghanistan and the military clampdown in Poland. Consequently the US advised its European

allies against taking any part in it, and banned the export of any equipment for it from America. The European governments saw considerable trading advantages in supplying technology for the pipeline, and took an unsympathetic view of the US attempt at a trade embargo in the light of the continued supply of American grain (some 6 million tonnes a year) to Russia. Companies in Britain, France, West Germany and Italy were therefore instructed to go ahead.

They are now to be penalized, retrospectively, by the US for having done so. In June this year President Reagan extended the ban to include American equipment sold by European companies, and foreign subsidiaries of American companies, warning that sanctions would be imposed on any firms defying it. Among the companies caught by this new American legislation was the British firm of John Brown Engineering, which had signed a contract to supply 21 turbines, worth £104 million, to the Soviet Union. The company was told by the British Government to go ahead with the deal, and as a result on September 9 the US Department of Commerce issued a temporary denial order prohibiting the export of all American oil and gas equipment, services and related technology to the British company and its subsidiaries. Similar action has been taken against Italian and French companies.

The imposition of such penalties may affect the companies' ability to fulfil their contracts, and will certainly be costly, though not so costly as enforced cancellation of the contracts would have been to depressed European engineering companies. At the international level the US government's action seems to be an attempt to

impinge on the sovereignty of other nations, and the European governments evidently felt they had no option but to ensure that the companies stood by the contracts that had been made in good faith and were legally binding. The British Prime Minister commented that "we feel deeply wounded by a friend".

The fact that the penalties imposed are less severe than had been originally expected suggests that there is a desire in the US now to patch up the conflict. Certainly there is such a desire in Europe, though not at the expense of economic sovereignty or the abandonment of legality. No Nato country would dispute the need to demonstrate as firmly and as plainly as possible to the Soviet Union the unacceptability of actions such as the invasion of Afghanistan and the support of repressive measures in Poland, and none of the other 14 Nato countries would dispute the US government's right, as the dominant contributor to the alliance, to take a lead in proposing how this disapproval should be most effectively demonstrated. The trouble with the proposal to ban the pipeline is that it has come as an afterthought, and one that can now be made effective only at the economic expense of friends and at some sacrifice of their principles. This cannot be the right way to lead an alliance.

The Illustrated London News

We regret that, to keep pace with rising costs during the past and in the coming year, it has become necessary to increase the price of *The Illustrated London News* to £1.10 with effect from the current issue. Subscription prices, which were increased earlier in the year, will not be affected.

Monday, August 9

Health workers intensified their campaign in support of a 12 per cent pay claim with a week of industrial action, disruption and work-to-rule designed to reduce the health service to a cover for accidents and emergencies only.

Six people were shot dead and 22 wounded in Paris when terrorists opened fire on people in the streets and threw a grenade into a crowded restaurant in the Jewish quarter.

Alan Reeve, who escaped from Broadmoor last August, was arrested in Amsterdam after shooting one policeman dead and injuring another during an armed robbery.

AEG-Telefunken, the West German electrical goods manufacturer, went into receivership. About 20,000 of the company's 100,000 workers were expected to lose their jobs.

Tuesday, August 10

Fleet Street newspapers failed to appear as a result of a 24-hour strike, despite a court injunction, by electricians in sympathy with the health service workers. The leader of the Fleet Street electricians, Sean Geraghty, was fined £350 for contempt, and costs of £10,000 were awarded to the employers.

Syria, Egypt, Sudan, Iraq, Tunisia and the two Yemens agreed to accept Palestinian guerrillas when they evacuated Beirut.

Sir Godfrey de Freitas, former High Commissioner in Ghana and in Kenya and Vice-President of the European Parliament from 1975-79, died aged 69.

Wednesday, August 11

Two more bomb attacks were carried out in Paris, one outside an office block, the other outside the Iraqi embassy. They were accompanied by slogans demanding the withdrawal of Israeli troops from Lebanon.

Thursday, August 12

Israel's 10-hour fierce bombardment of Beirut, in which another 200 people were feared killed, at a time when the US envoy Philip Habib was trying to negotiate an agreement, brought a message of censure from President Reagan and protests from within the Knesset. Israel announced a unilateral ceasefire later in the afternoon, and the White House insisted that this "must hold".

British shipbuilders won a £40 million order from Brazil for two drive-on ships capable of carrying vehicles or containers.

Manufacturing output in Britain fell by 1½ per cent in June.

Tom McClean arrived back in Falmouth having set a record for sailing the smallest boat, only 9 feet 9 inches long, single-handed the 2,500 miles from Newfoundland to England. In 1969 he had taken the record for rowing across the Atlantic.

Henry Fonda, the American actor, died aged 77.

Friday, August 13

It was announced that Britain's annual inflation rate fell to 8.7 per cent in July.

The health workers' unions announced a fresh programme of industrial action to follow their five-day campaign, and their intention to call on other unions for support.

The Foreign Office revealed that a British civil engineer, Robert Maxwell, had been held in Libya without trial for nearly two years.

Riot police in Warsaw, Gdansk and other Polish towns used water cannon, tear gas and batons on several thousand pro-Solidarity protesters.

Saturday, August 14

A 36-year-old unemployed graduate, Malcolm Edward Daniel MacArthur, was accused of two murders, of a nurse and a farmer, and of burglary in the Irish Republic. He gave his address as that of the Irish attorney-general, Patrick Connolly, who resigned on

August 17.

Monday, August 16

The Polish leader, General Jaruzelski, met President Brezhnev of the Soviet Union for talks in the Crimea.

Senor Salvador Jorge Blanco was sworn in as President of the Dominican Republic. He immediately announced strict austerity measures including a wage freeze and price controls.

About 70 Iranian officers were reported to have been executed in connexion with a plot allegedly led by Sadeq Qotbzadeh, the former Foreign Minister currently on trial.

Pakistan won the second Test match against England at Lord's by 10 wickets.

Patrick Syngé, the botanist and horticultural writer, died aged 72.

Tuesday, August 17

A group of rebel soldiers mutinied and took 200 people hostage in the Seychelles. They occupied the radio station in Victoria and called for the replacement of senior military leaders. Government troops put down the mutiny within 24 hours with no injury to the hostages.

The United States indicated it would limit and gradually reduce weapons sales to Taiwan.

British banks again cut their base lending rate, from 11½ to 11 per cent.

The Finance Secretary of Mexico arrived in Washington to discuss aid terms with International Monetary Fund representatives. Mexico, with debts of \$80,000 million, the third highest in the world, had suspended all foreign exchange payments.

Wednesday, August 18

The Lebanese government formally requested the United States, France and Italy to supply a force to superintend the evacuation of Palestinian guerrillas from Beirut.

A record 134 million shares were traded on the New York Stock Exchange.

In Bombay, India, a police revolt about pay led to an orgy of rioting, looting and damage in which four people were killed. The police union was suspended and army units were called in to quell the revolt.

Thursday, August 19

The Israeli Cabinet endorsed the American plan to lift the siege of Beirut and evacuate the Palestinian guerrillas and Syrian troops.

The American House of Representatives voted 226-207 in favour of President Reagan's tax bill to raise an extra \$54,000 million over three years.

British Rail won government permission to end passenger services on 25 miles of route in Lincolnshire and Cambridgeshire, to save £4 million in track repairs.

Friday, August 20

British Leyland extended the annual break of 7,500 workers at their Mini and Metro plants by two weeks because of the reduced sales of small cars.

British Steel announced its decision to cut at least 1,675 jobs in Sheffield and Scotland.

Saturday, August 21

Palestinian guerrillas began their withdrawal from Beirut: about 400 left by boat for Cyprus en route for Jordan and Iraq under the eyes of French paratroopers and Legionnaires, the first of the international force to arrive.

Sunday, August 22

Forest fires killed two people and injured 18 in 20,000 acres in the Sainte-Maxime, Roquebrune and Plan de la Tour triangle of the French Riviera.

King Sobhuza of Swaziland, the world's longest-reigning monarch, died aged 83.

Monday, August 23

The Lebanese Parliament elected Bashir Gemayel, leader of the Christian

Phalangist military, to be Lebanon's President.

Three members of the British Antarctic Survey team, Kevin Ockleton, Ambrose Morgan and John Coll, missing for 10 days in the Antarctic, were presumed dead.

The 70-year-old gaff yawl *Duet*, skippered by Rob Bassi and with a crew of five teenagers, won the Cutty Sark Tall Ships race.

Tuesday, August 24

The number of people unemployed in Britain rose by 102,081 to 3,292,702, one in seven of the workforce.

Britain's visible trade surplus rose to £166 million in July, largely because of a rise in the oil surplus. Non-oil trade deficit worsened from £184 million to £235 million.

The Argentine peso collapsed in value resulting in a surge of price rises. Consumer items rose by more than 20 per cent in July.

After raids mounted by police and the army in Republican areas of Londonderry 32 people were detained for questioning.

Alberto Cavalcanti, the Brazilian film-maker, died aged 82.

Thursday, August 26

Members of the Royal College of Nursing rejected by a two to one vote the Government's 7.5 per cent pay offer, but asked the health service unions to lift their industrial action in return for a government commitment to accept mediation. The TUC, however, decided to intensify the disruption of hospital services and called for another NHS strike on September 22, to be backed by other unions.

British Telecom made a pre-tax profit of £458 million for the last financial year, quadrupling that of the previous year.

The American Administration put two French companies on a temporary black list, denying them access to American goods and services, in an effort to reinforce President Reagan's sanctions on supplies for the Soviet gas pipeline.

A Boeing 737 of Nansi Airlines overshoot the runway on landing at Ishigaki island, Japan, and burst into flames. Quick evacuation prevented any serious injuries.

Friday, August 27

British banks reduced their base lending rates for the fourth time in six weeks, from 11 per cent to 10½ per cent.

Sir Ranulph Fiennes and Charles Burton of the 35,000 mile Transglobe expedition arrived in the *Benjamin Bowring* at Southend after a journey lasting nearly three years.

Saturday, August 28

Police in Northern Ireland discovered 1½ tons of explosives hidden in a lorry stopped at a checkpoint in County Down, 25 miles from the border. On the following day quantities of gelignite and ammunition were seized by Dublin police in the Wicklow Mountains.

Sunday, August 29

Bill Dunlop, the American solo sailor, reached Falmouth and broke Tim McClean's record, set on August 12, for the west-east crossing of the Atlantic in the smallest boat: his *Wind's Will* measured 9 feet ¾ inch long.

Monday, August 30

As the last of the PLO fighting force evacuated Beirut, Yassir Arafat, their leader, also left the Lebanese capital.

Two men and a woman—Michael Plunkett, Stephen King and Mary Reid—were held by French police and identified as members of the Irish National Liberation Army who were planning attacks on British targets in France and Holland. Weapons, explosives and documents linking them with international terrorist organizations were also taken by the police.

Ingrid Bergman, the actress, died aged 67.

Tuesday, August 31

On the second anniversary of the foundation of Solidarity there were confrontations between tens of thousands of demonstrators protesting against martial law and the military in many Polish cities. Tear gas, concussion grenades and water cannon were used. Three people died and over 4,000 were arrested.

It was arranged that Sir Michael Edwardes, chairman of British Leyland, was to be replaced on November 8 by Sir Austin Bide, as non-executive, part-time deputy chairman, plus two executives, Ray Horrocks and David Andrews.

A Russian vessel arrived in Glasgow to load six British-built turbines for the Siberian gas pipeline in defiance of President Reagan's embargo. On September 9 America issued a sanction order against John Brown temporarily prohibiting the export of oil and gas equipment, services and technology to the firm.

A Syrian fighter on a reconnaissance flight was shot down by Israeli jets over Lebanon.

More than 60 people were reported killed in monsoon floods, the worst of this century, in five states in northern and eastern India.

Wednesday, September 1

President Reagan made new proposals for peace in the Middle East which included a self-governing Palestinian State on the West Bank and Gaza in association with Jordan. The Israeli Cabinet rejected the proposals outright, and on September 5 announced that three new Jewish settlements were to be set up on the West Bank.

John Nott, the Defence Secretary, announced he would not seek reelection at the next general election.

The 12th Chinese Communist Party Congress opened in Peking and was addressed by Hu Yaobang and Deng Xiaoping, chairman and vice-chairman of the Party. Among decisions announced was the abolition of the post of party chairman, and the re-registration of all 40 million members of the Chinese Communist Party.

Sir Clifford Curzon, the pianist, died aged 75.

Wladyslaw Gomułka, former Communist party leader of Poland, ousted in 1970, died aged 77.

Thursday, September 2

In an operation against alleged social security swindles estimated at at least £1.5 million, police arrested 286 people in Oxford.

Following President Portillo of Mexico's announcement of the nationalization of Mexico's banking system, police took over the banks, which were closed until September 6. In the meantime new controls were imposed making the US dollar no longer legal tender in Mexico.

Friday, September 3

General Carlo Alberto Dalla Chiesa, Italy's leading anti-Mafia policeman, and his wife were shot dead in Palermo.

The Polish military régime announced that five leading dissidents were to go on trial accused of plotting against the State after a week of riots.

The USSR cut direct-dialling telephone links with the West.

Sunday, September 5

Lucinda Green, riding *Regal Realm*, won the individual championship, and Great Britain regained the world three-day team event, at Luhmühlen, West Germany.

Sir Douglas Bader, fighter pilot hero of the Second World War, died aged 72.

Monday, September 6

The Trades Union Congress opened at Brighton. A vote was passed for structural reform involving a new method of

selecting a 54-member general council which would give seats to medium-sized unions and lessen the power of the bigger ones; pay restraint discussions with any government were rejected despite warnings from moderate leaders that this policy would keep Labour out of office.

Arab kings and presidents, and Yassir Arafat the Palestinian leader, met in Fez for a summit conference. An eight-point Middle East peace plan included among its proposals the creation of an independent Palestinian State with Jerusalem as its capital, though for the first time there was pan-Arab recognition of the state of Israel.

Members of "the Polish Revolutionary Home Army" occupied the Polish embassy in Berne and took hostages. They demanded the lifting of martial law in Poland, the freeing of political prisoners and the closure of detention camps. The siege was ended in a Commando-style raid by the Swiss, with no injuries, on September 9.

At least 20 people were killed and 100 injured when a car bomb exploded near the Justice and Interior Ministry buildings in Teheran. The left-wing Mujahedin organization was blamed.

Norman Collins, the author and broadcaster who was largely responsible for the founding of ITV, died aged 74.

Tuesday, September 7

Serious deterioration was discovered in the aluminium roof of the 15-year-old Roman Catholic Metropolitan Cathedral of Christ the King in Liverpool. Repairs were estimated at £1 million.

Wednesday, September 8

In his first report to the General Assembly, the Secretary General of the United Nations, Javier Perez de Cuellar, claimed the organization was being largely defied or ignored by many of its members and called for measures to strengthen it.

In the European athletics championships in Athens, Britain's Daley Thompson won the gold medal in the decathlon and regained the world record with a score of 8,744 points. Two other golds were won for Britain, by Keith Connor in the triple jump, and by Steve Cram in the 1,500 metres.

Thursday, September 9

The Defence Secretary John Nott announced the abandonment of plans to build a base to overhaul Trident missiles at Coulport, Scotland, with the loss of 3,000 job opportunities. Instead the main servicing of the missiles would be done in the United States. The change would save about £500 million.

During 48 hours eight Syrian Sam 9 mobile anti-aircraft missile launchers were destroyed by Israeli aircraft in central Lebanon; another was destroyed on September 12.

Shaikh Muhammad Abdullah, "the Lion of Kashmir", who was prominent in the struggle for Indian independence, died aged 78.

Friday, September 10

Frank Chapple, general secretary of the electricians' union, was elected chairman of the TUC.

Saturday, September 11

Eight British parachutists from Swansea were among 48 people killed in a helicopter crash in Mannheim, West Germany.

Sunday, September 12

At least 59 people were killed when a West German bus was hit by a train on a level crossing near Zurich.

Fire destroyed Europe's biggest cotton depot at Le Havre, at a cost of £35 million.

René Arnoux in a Renault won the Italian Grand Prix at Monza.

Jimmy Connors beat Ivan Lendl 6-3, 6-2, 4-6, 6-4 to win the United States Open tennis title for the fourth time.

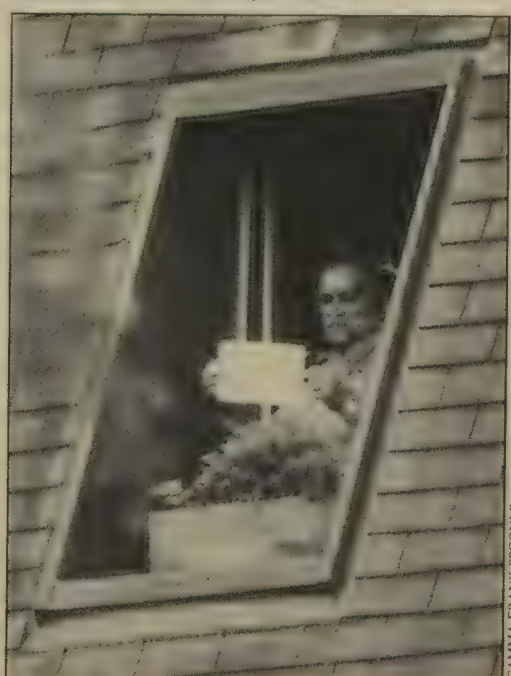


CAMERA PRESS

More trouble in Poland: A scene in Warsaw after government militia had broken up one of many demonstrations throughout Poland marking the second anniversary on August 31 of the founding of the independent trade union Solidarity. Police action killed three, wounded hundreds and resulted in 4,050 arrests.



GAMMA FRANK SPOONER



GAMMA FRANK SPOONER

Siege ended: Swiss anti-terrorist commandos, left, lead off two of the four Poles who for 73 hours had held the occupants of the Polish embassy in Berne hostage, including the military attaché Colonel Dro-bruszezski, shown, above, signalling would-be rescuers from an embassy window.



ASSOCIATED PRESS



Palestinian evacuation: PLO troops were given a rousing and emotional send off when they left Beirut for various destinations in the Arab world. The PLO leader, Yassir Arafat, went first to Greece where he was greeted by Andreas Papandreu, the Greek Prime Minister. The evacuation of the PLO from Beirut marked the end of the 10-week Lebanon crisis.

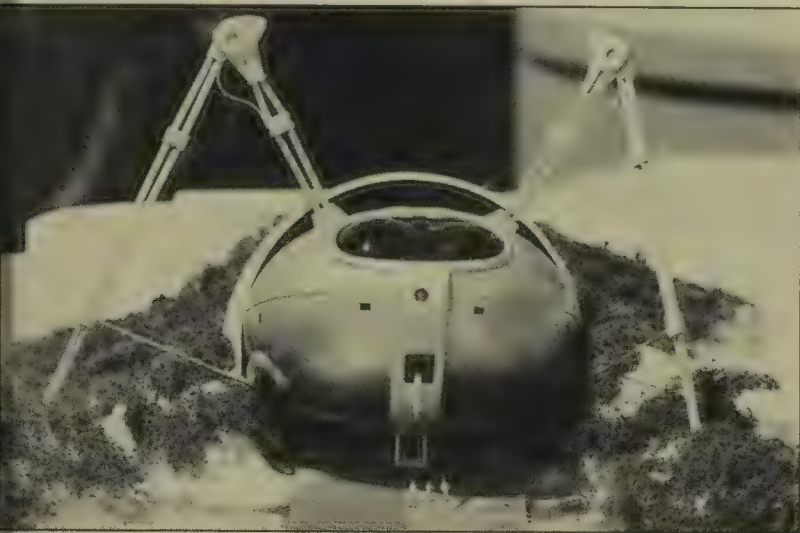
WonderWorld from wasteland: A £200 million project to build a leisure park on 1,200 acres of disused land owned by British Steel on the outskirts of Corby in Northamptonshire bids fair to out-Disney Disneyland. Described by the developers, Group Five Holdings, as a "theme park" it will concentrate on learning through participation. Visitors, who will be of all ages and who may be asked to pay as much as £15 entrance fee, will be able to take a journey through the human body, tour the universe, engage in aerial combat, adventure, insect-sized, through a garden in the style of David Bellamy, or attend a performance at an open-air theatre reminiscent of entities in H. G. Wells's *The War of the Worlds*. Planning permission has been applied for and finance will come from both public and private investment. The Government is supporting the scheme which is designed to attract 5 million visitors a year; 150 new jobs will be created during site preparation, rising to between 2,000 and 3,200 as the park becomes operational in 1985.



A safari to explore the heart of a flower.



An impression of the proposed giant greenhouse.



Not a creature for outer space, but the open-air concert hall.



The start of a journey round the human body, or "Down the hatch, boys!"



A model of the WonderWorld theme park, looking towards the north-east. A golf course and a sports centre will be included in the park's attractions.

Trafalgar Square proposals Seven finalists were recently chosen from the 79 architect-developer teams who submitted designs for the Hampton Site, the plot of land to the west of the National Gallery. Their plans are shown on these pages and range from the traditional scheme of Arup Associates to the aggressively individual structure suggested by Richard Rogers, creator of the Pompidou Centre in Paris. The site has stood empty since the Second World War when Hampton's furniture store was bombed. The Crown subsequently purchased the land and last December Michael Heseltine, Secretary of State for the Environment, announced a competition for it. The brief for architects stipulated that the building must

be an appropriate complement to the distinguished architecture of Trafalgar Square, and must provide top-lit gallery space for the National Gallery together with lower floors of office accommodation to be let commercially. In return for the free provision of the gallery the site will be leased to the successful developer for 125 years at a peppercorn rent, after which the premises revert to the Crown. The gallery is to house the early Renaissance collection, and for the first time paintings produced at the same period north and south of the Alps will be hung together. The designs were exhibited at the National Gallery and the public invited to comment. The winning design is to be announced this month.



Sheppard Robson plan to build in materials with warm grey tones.



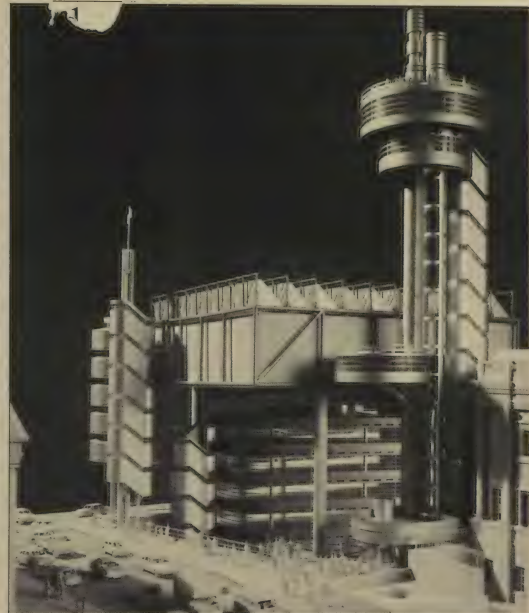
Ahrends, Burton and Koralek—"clearly and unequivocally of our own time".



Covell, Matthews Wheatly's design includes an inner courtyard.



Arup Associates plan an "urban building which has distinct faces".



Left, Raymond Spratley Partnerships' design. Above, Richard Rogers & Partners' proposal.



Skidmore, Owings and Merrill—"a dignified and restrained public building".



High flier: An entrant in the first London-to-Paris microlight aircraft race. The Civil Aviation Authority is preparing airworthiness rules for the midget planes



Farnborough unveiling: A mock-up of the Agile Combat Aircraft, to be developed in Britain with £40 million government funding, was shown at Farnborough.

The Spirit of England

Oct 82

by Sir Arthur Bryant

Just under a year ago I wrote on this page of the main task on which I had been engaged, on and off, for 30 years and which was then, as I thought, nearing completion. At that time it had looked as though my comprehensive political and social history of Great Britain might emerge from its long chrysalis state of hundreds of thousands of typed and manuscript pages and drawers and boxes full of notes and appear, at long last, printed and bound, in time to take its place on the counters of bookstalls and on the shelves of libraries this Christmas. It is the kind of hope on which dry-as-dust historians nourish and, as the day of fulfilment approaches, increasingly dwell.

Alas for the vanity of human wishes. Three months of unexpected illness this summer, and the inherent difficulties of a task as interminable as the final slopes of a mountain seem to a climber, have thrown back the date of earliest completion until Christmas, 1983 or even the following spring of what will then be my 85th year. And as I so optimistically took the readers of this page into my confidence a year ago when my hopes of an early end to my labours were high, I have no alternative now but to confess to them my failure and my disappointment.

Yet to a historian of this country and its people, who loves what he writes about and has for many years seen what he loves neglected or derided by the leaders of current fashionable thought and opinion, though the year 1982 may have brought disappointment with one hand it has brought compensation and opportunity with the other. For the year of the Falklands redeemed and of "Task Force South" has awoken new hope in anyone who believes in the unchanging virtues, moral beliefs and qualities of England and Britain, and the English and British people. And unable to finish my longer history for publication in Falklands year, I have tried instead to redeem my promise by writing a miniature prelude to and forerunner of that larger work. I have called it *Spirit of England* and in it have tried to show from great and inspired passages in our literature how the spirit of our people has continued, an undying flame, now seemingly dormant, now burning brightly, throughout our history. Thus, for instance, in the age of the Tudors, and above all in the reign of Elizabeth I, it seemed almost impossible for an Englishman to open his mouth or put pen to paper without saying something which today so evokes his own age. And the words of its greater spirits burn like flame. So Francis Drake, looking out from his portrait at Greenwich like a cheerful and prosperous grocer, writes to the government that the wings

of opportunity are fledged with the feathers of death. What dozen other words could so wonderfully epitomize the spirit of an age? And the great Queen herself drew her picture in a few paragraphs which constitute an autobiography: "I will never be by violence constrained to do anything. I thank God I am endued with such qualities that if I were turned out of the Realm in my petticoat I were able to live in any place in Christome." And, "I know I have the body of a weak and feeble woman, but I have the heart and stomach of a king, and of a king of England, too; and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm." That was the way that Gloriana ruled England.

In this book of little more than 200 pages, inspired by what our young sailors, soldiers and airmen have done this summer—for them in bitterest winter—in those remote and stormy seas and bogs around and on the Falklands, I have epitomized by extracts from inspired prose and poetry the story in miniature of our country's passage in time. Thus the great political struggles of the 17th century are compressed, but live in a few lines by the long dead Englishman and cavalier Sir Bevil Grenville: "I cannot contain myself within my doors when the King of England's standard waves in the field upon so just an occasion, the cause being such as must make all those who

die in it little inferior to martyrs." And on the other side, Cromwell after Marston Moor: "Truly England and the Church of God hath had a great favour from the Lord in this great Victory given unto us, such as the like never was since this War began . . . We never charged but we routed the enemy . . . God made them as stubble to our swords." Or old Sir Jacob Astley, almost the last to give up the game, sitting down on the drum in the market square at Stow-in-the-Wold to say to his captors: "Well, gentlemen; you have done your business. You can go now play—if you fall not out among yourselves!" And three years later the King on his trial in Westminster Hall and the axe turned towards him: "It is not my case alone; it is the freedom and liberty of the people of England. And do you pretend what you will—I must justly stand for their liberties. For if power without law may make law, may alter the fundamental laws of the Kingdom, I do not know what subject he is in England can be assured of his life or anything he can call his own."

And so I have been able to continue right through our history, from the days of the Black Death and the all-embracing charity of a humble chantry clerk, writing in the wake of a great national disaster, comparable to a nuclear holocaust, which had carried off in a few weeks nearly half the population, yet foreshadowing in his *The Vision of William concerning Piers the*

Plowman what, in the slow course of centuries, was to become at its best the enduring and merciful spirit of England, until, in 1939, when the hour of doom seemed once more about to strike and the years of unheeding neglect to have met their Nemesis. And the undying voice of England spoke out of the darkness for her. "We shall defend our island, whatever the cost may be . . . You ask what is our aim? I can answer in one word: Victory. Victory at all costs, victory in spite of all terror, victory however long and hard the road may be; for without victory there is no survival." And because of those words, there was victory, and there was survival. For, as Falklands year has proved, a great nation and its spirit never die.

And as this little book due shortly is about two things, the spirit of England and the teaching and writing of history, part of it—which I call the Living Past—is taken up with small-scale examples of what I have been trying for so long to do on a large scale: to make the past seem real to the present. For a historian's business is to re-create the past and interpret it, and he can do the second only when he has done the first. And the past can only become real when those who read about it realize that it actually happened to living men and women with the same capacity for perception and feeling as themselves, however different their circumstances and beliefs. So half my little book is taken up with examples of living history comparable to those which will appear in my larger history. One of them in my present book describes a journey from Dover to London by someone arriving in Carolean England for the first time; another, is Pepys's wonderful description of the Fire of London taken from one of the volumes of my Pepys biography; another, of an imaginary coach-journey up the Great North Road, was delivered as a broadcast 40 years ago. But all these and my other examples of "instant history" are not exercises of imagination like those of a novelist or a skilled historical journalist, but compilations of a laborious jig-saw puzzle of facts garnered over many years of reading and note-taking from contemporary letters, diaries and other sources. And of one of these pieces of reconstruction, a miniature picture of Shakespeare's London, a great Tudor historian, Professor A. G. Dickens—former Director of the Institute of Historical Research and author of that supreme masterpiece of 16th-century scholarship, *The English Reformation*—wrote to me after reading it, "Who else has in a dozen pages conveyed that magic sense of author and reader being there together." For that is the measure (and justification) of what I have been trying to do both in my still unfinished *History of Great Britain*, and in this year's prelude to it.

100 years ago

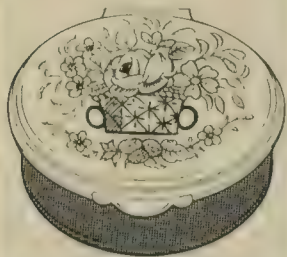


Heavy rain fell at the end of October, 1882, causing parts of England to flood. The Thames valley was one of the worst affected areas. Caversham Road in Reading, shown in this illustration from the *ILN* of November 11, 1882, was totally submerged.

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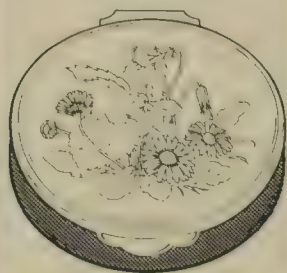
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FOREIGN AFFAIRS

Too late for the Palestinians

by Norman Moss

The day of the Palestinians has passed in the Middle East. After the battle of Beirut they can no longer be the prime mover of events. The PLO has been broken as a military organization, and its political and propaganda functions have been dispersed. More important, the Beirut events showed that no Arab country was prepared to stand up for it, not even Syria, which had troops on the outskirts of Beirut and kept them there while the PLO was being pounded by the armed might of Israel.

The Reagan plan for Palestinian self-government on the West Bank was a product of Washington trying to please some conservative Arab governments. It was not a Palestinian idea, but a plan for the future of some Palestinians devised by others. No group of Palestinians was consulted in its formulation.

The Palestinians will be objects of attention still. Many Arabs identify with their cause, and this is a factor in such public opinion as exists in Arab countries. Loyalty to the Palestinian cause is likely to be a rallying point for any group rebelling against an established Arab government, whether sincerely or for reasons of opportunism.

The PLO's moment came with the Algiers conference of 1973. Then all the Arab nations agreed that they would remain at war with Israel until the Palestinians gained their rights as a nation, and they recognized the PLO as the guardian of those rights. This meant that there could be no peace in the Middle East without PLO approval. But the PLO made no proposals for peace that could be taken up by any Arab country, and simply demanded the disappearance of the State of Israel.

President Sadat broke with the Algiers compact when he signed his peace agreement with Israel. He insisted at the time that this was not a separate Egyptian-Israeli peace, but a stage in a wider Arab-Israeli peace. But it has become a separate peace, and there was never much chance that it would be anything else. Egypt got back Sinai but Israel, far from giving the Golan Heights back to Syria, annexed them. Israel has not moved towards giving autonomy to the Occupied West Bank since signing the agreement with Egypt but away from it, dismissing elected mayors and planting more and more settlements which are unlikely ever to be uprooted. No other Arab nation was permitted to halt the Egyptian-Israeli peace process with its demands, and certainly not the PLO.

The demands of the Palestinians have always lagged behind what was possible. They were offered their own State, as were the Jews of Palestine, in the 1948 UN partition plan. The Jews accepted the plan, the Palestine Arabs did not, and in the war that ensued they



Palestinian prisoners held under guard in Israeli-controlled Lebanon.

lost some of the territory that would have been a part of their State. This still left them with the Gaza Strip and what is now known as the West Bank of the Jordan. But they did not try to establish their own State there, and made no protest when Jordan annexed the West Bank and Egypt the Gaza Strip.

Immediately after the Israeli seizure of the West Bank in 1967, which only occurred because the Jordanians joined in what began as a war between Israel and Egypt, Israel was ready to receive proposals for a Palestinian entity somehow joined with Jordan providing it was linked with a general peace settlement. Many Israelis thought such a settlement would be the real fruits of their six-day victory over Egypt.

Israeli evacuation of the West Bank became less likely as the years went by and more and more Israeli settlements were established there. It became very much less likely after the election of Menachem Begin, who belongs to a wing of the Zionist movement which has always claimed that the whole area from the River Jordan to the Mediterranean should be the land of Israel.

But the West Bank could have been the focus of Palestinian political activity. The PLO preferred to play the game of big power politics, counting as victories the receiving of a PLO official by this or that foreign minister, and a vote at the United Nations. But more than a million Palestinians live on the West Bank under Israeli Occupation. A political campaign to give them more control over their own lives, with greater autonomy, might have been effective. Certainly it would have commanded widespread support.

Yet no such campaign was ever mounted. No representatives of the West Bank population came forward with a serious position on greater self-government. The Israeli government was even willing to give the PLO a role in any such negotiations, in fact if not in name. Israeli leaders, asked whether they would accept members of the PLO as legitimate representatives of the West Bank population, said that provided those who came forward did not carry a PLO banner they would not inquire about their political connexions.

Now the PLO are in no position to play such a role, and it will not be offered to them. The implementation of the American proposal for the West Bank will depend on Washington and Amman, and perhaps some other Arab governments. The local inhabitants are at the mercy of their manoeuvrings.

As for the Palestinian Diaspora scattered throughout the Arab world, they may become one more ethnic group with a sense of national identity that is no longer linked plausibly with any territorial ambition.

Now the PLO, deprived of a base for military operations, even cross-border guerrilla raids, may shed its terrorist members and move towards acceptance of the State of Israel. This would be welcomed in Washington and in western European capitals. But it would not meet with much response in Tel Aviv. The Israelis today do not feel they need the PLO to assure them of their right to exist. They will offer little if anything in return for this recognition. If the PLO are thinking of this, then once again the Palestinians are at least one war and one election late.

ENCOUNTERS

with Roger Berthoud

An office with honour



Sir Neville Leigh: a calm sanctuary in Whitehall.

English over a Dubonnet in his office (he drank tea). "When I see two people who have not known each other getting out their little pocket diaries and jotting down each other's phone numbers, then I feel happy." Particularly so, perhaps, when this happens in London, since he is an unabashed Anglophile by no means a threatened species in France, but rare in the Quai d'Orsay.

His affection for this country began, he reckons, with the English nanny he had before the Second World War in Berlin where, astonishingly, his father was a young diplomat and his grandfather France's ambassador. It grew when, in 1933, his father came to London as First Secretary, though the young Emmanuel studied at the Lycée Français near the embassy; was strengthened as he read deeper into the English classics in wartime China, whither the Vichy government had literally shanghaied his father; and flowered while he was serving in London himself from 1954 to 1959 on his first foreign posting. No doubt thanks to superior abilities, he has since served only in important and interesting —though not uniformly agreeable capitals: Moscow, Tokyo, Washington and Madrid where, like his father before him, he was ambassador.

Plunging into a fresh culture, wearisome to many diplomats after, say, the third dip, has never ceased to enthrall him. It was a tribute to the depth of his interest in the fine arts in particular that in 1975 he was made Director General of French Museums for three years. "That was perhaps the most taxing post," he reflected, "since it involved me at the age of 50 in entering a completely new career . . . it gave me direct responsibility for the administration of 32 national museums, including the Louvre, Versailles, Fontainebleau, and a general advisory role towards 1,000 provincial ones" (a degree of centralization unmatched in this country).

He gained some useful ideas from British museums, such as the provision of government funds to buy works of art important for the national heritage: in France these had tended to be refused export licences without being acquired for the nation, sometimes causing hardship to the owners of crumbling stately homes. But he sees no reason for France to emulate Britain's tradition of free entry to museums. Each country has its own ways, he likes to emphasize, and in France entry charges are the main source of acquisition funds.

Fascinating though this new world was, it did not dim his belief in the value of diplomacy, or of the ambassador's role. "He must try to get his own country understood by the authorities ➤➤

the Council. "For example," Sir Neville explained, "when a lot of universities wanted to put students on their governing bodies, under their charter they had to come to us for approval." More dramatic matters include appeals to the council's Judicial Committee against capital sentences in a colony like Hong Kong; or the order at the start of the Falklands crisis authorizing the requisition of merchant ships.

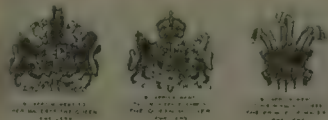
Sir Neville, who is 60 but not yet to be retired, has worked in the same elegant premises—still reminiscent of the ducal residence they once were—for 31 years: 14 as Senior Clerk, nine as Deputy Clerk, eight as Clerk. "It certainly is a most agreeable place to work in," he acknowledged. But stretching enough intellectually? "It's true we're not engaged in major policy initiatives," he replied, "but that doesn't mean one doesn't have to think hard." It must be a tranquil haven indeed com-

pared with the Cabinet Office next door, I reflected, as he escorted me courteously out past a group of royal portraits and the exposed red brick of a 16th-century internal wall. Outside, the overspill of tourists from Horseguards Parade seemed to belong to a more garish world.

Fostering the positive

Diplomats do not often radiate enjoyment of their job. Emmanuel de Margerie, France's ambassador in London since last year, does. Contacts, people, culture: at 57, he still loves them all. One of his pleasures is to act as a catalyst, bringing French and English together, setting the chemistry of human relations going. "That is a marvellous part of my life, trying to get people to meet," he told me in his impeccable

PHILIPSAVER



Wartski

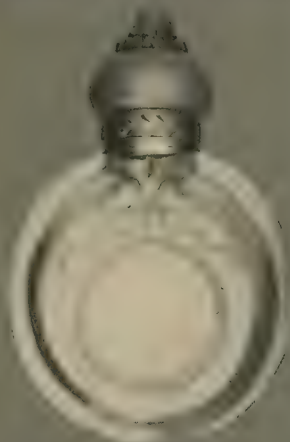
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ENCOUNTERS

—and wider circles—of the country where he is posted; and he must explain that country to his own government, even though in my case that is also ably done by the British embassy in Paris.” There is a constant flow of visitors from France. Earlier this year the top four people were over within five weeks: the President, M Mitterrand; the Presidents of the Senate and National Assembly; and the Prime Minister, M Mauroy—not to mention M Cheysson, the Foreign Minister (twice). Later he spent a day at the Royal Show with France’s Agriculture Minister, Edith Cresson.

Of course, he points out, being members of the EEC has created new problems, both in economic and political co-operation, and the *rapprochement* of our two countries has been accompanied by much “rather complicated bargaining” and some friction. Inevitably, the difficulties have been better publicized than the good being quietly done. “I myself take some of our confrontations with a grain of salt,” he admits, while attempting to reduce their impact on public opinion. He agrees that British attitudes to the French are more complicated—and perhaps stronger—than to most other Continental neighbours. “When things are sour, the negative clichés come out painfully. When things take a better turn, the positive attitudes, which I think highly important and very deep, can come to the surface, but more



Ambassador de Margerie.

slowly: in my experience, negative things come out more vividly than positive ones.” Although it is the confrontations which make news, de Margerie believes many Britons (not least, perhaps, those with *résidences secondaires* across the Channel) have a perceptive and receptive view of France, and he sees the Franco-British relationship as at heart good.

BBC as publisher



Tucked away in Marylebone High Street there is a little-known but remarkable tributary of that mighty river of words and images, the BBC: the books division of its publications department. Nowadays producing some 100-150 titles a year and last year turning over £7.5 million, it is in the same financial league as the Bodley Head/Chatto/Cape group and much bigger than, say, the general side of Heinemann, or Thames & Hudson, let alone André Deutsch or Secker & Warburg.

The BBC's founding fathers made shrewd provision for this development in the original charter of 1922, listing

among the Corporation's tasks “to compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation.”

In 1923 came the *Radio Times*, followed in 1929 by *The Listener*. From the 1930s onwards the BBC printed a few books and pamphlets in response to public demand: scripts of radio talks, recipes and so on. So it went on until the 1960s. Then the conviction grew that much good material was not being fully exploited. The BBC's first major publishing venture came in

November, 1969, with a little modified, lavishly illustrated version of the script of Kenneth Clark's very successful 13-part TV series on the evolution of west European culture, *Civilisation*. It was published in tandem with John Murray, who did most of the editing and has since sold a staggering 1.5 million copies in English, including more than one million in the USA.

1973 brought two major successes: Alistair Cooke's *America*, incorporating much fresh research over and above the TV series, and Jacob Bronowski's *The Ascent of Man*. Both have sold more than one million copies in English-language editions, and have been translated also into six and 15 languages respectively. But the most striking success of all, shared not altogether coincidentally perhaps with Collins as co-publishers, has been David Attenborough's *Life on Earth*. 135,000 copies printed before the launching of the TV series in February 1979, were subscribed before publication. By April 20, 250,000 had been sold. Hard-back English-language sales now exceed 1.2 million, leaving aside the de luxe *Reader's Digest* and children's editions, and it has been translated into 20 languages.

Attenborough dismisses suggestions that his book is just a titivated version of the TV script. “I wouldn't think there was a single sentence in the spoken narrative which appeared in the book,” he told me. “If you wrote a film commentary which gave a full pictorial impression, you would be duplicating what is being shown on the screen.”

There have been plenty of other failures. *Hold Down a Chord*, a guitar tutor for beginners, sold 340,000. Delia Smith's three-part cookery courses have together sold more than 1.2 million copies.

Some publishers believe that BBC books have an unfair advantage, with all the power of television behind them. Michael Tree, the jovial head of the books division, does not deny that TV exposure is a great help. But he points out that many classics and non-BBC books benefit from it, too. Publication is more and more timed to coincide with first transmission, and it is not always easy to assess the value of a book of a programme that has not yet been made. Mistakes are made: J. K. Galbraith's *The Age of Uncertainty* sold more sluggishly than expected in 1977, while for Gerald Priestland's *Priestland's Progress*, based on his radio quest for Christianity, a first print order of 10,000 paperback copies proved hopelessly inadequate.

Tree is unapologetic, too, about the dubious breed of “novelizations”—narrative versions of fictional series, like *Tenko!* and *Shoestring*, often written by other authors. “We publish for all kinds of audiences,” he says happily. A new BBC paperback imprint, Ariel, is imminent, for relatively up-market non-fiction titles. The BBC has been accepted as an associate member of the Publishers' Association. Tree has some cause for satisfaction.

The limits of foreign policy

by Michael Palliser

Some years ago a Swiss diplomat discussed with me the difference in world affairs between Switzerland and Britain. "Switzerland," he said, "is a small country. We don't have a foreign policy. We just look after our commercial interests. But Britain is a Big Power. You have to have a foreign policy." This plausible thesis begged several questions: most importantly, the character of a nation, its perception of its national interest and how that interest can be defined.

Geography conditions the national character, as is plain if we pursue the Anglo-Swiss analogy a little further. Both countries are small islands. Switzerland metaphorically, Britain literally so. Set historically in a sea of stronger, irredentist and feuding States, Switzerland had to decide how best to protect its national security and its political and economic integrity. It chose wisely to follow a policy of determined neutrality based on an equally determined readiness to defend itself. Geography—its own natural geography—abetted and reinforced this policy. Thus fortified and enjoying the healthy respect of its neighbours, Switzerland has indeed been able in its foreign relations to concentrate largely on its own economic interests. The Swiss, in sum, have identified their national interest and have pursued a foreign policy, however they choose to call it, consistent with that interest.

The security of Britain has for centuries been guarded by the sea. But sensibly we did not just shelter inactively behind it, as a kind of metaphorical Maginot Line. We saw the sea rather as the vehicle for our ambitions, the way to garner the world's riches and to weave the constantly changing pattern of alliances that kept the balance between our Continental neighbours. Like the Swiss, we had to hold at bay those who coveted our commercial wealth or threatened our national integrity. But we did this not by armed neutrality but by armed alliance; and we still do, however radical the change in our circumstances after two world wars.

Even in the most assertive periods of our history and under the most confident of our leaders, we have tried to avoid "going it alone". We have not always succeeded and on occasion have had to stand resolutely alone with only the sea for ally. But our constant instinct has been to seek allies overseas, to negotiate friendship and if possible to outwit rather than outgun our adversaries. Alliance and negotiation have been the twin pillars of a secular British foreign policy that appeared to match the national mood and has well served the national interest.

But now, it seems, this mood may be changing, though why is far from clear.



Sir Michael Palliser was Permanent Under-Secretary of State at the Foreign Office from 1975 to April this year, when he retired. He served in Athens, Dakar and Paris, and was the UK's Permanent Representative to the EEC. He is now spending three months as an Associate Fellow at the Centre for International Relations at Harvard.

Why for example, is there such a readiness to question the concepts of partnership and negotiation, of mutual concessions and reconciliation of differing interests? We are constantly—and rightly—warned of the dangers facing a world where the five permanent members of the United Nations Security Council, and especially the two "Super Powers", all possess capacity for mutual nuclear destruction. Why then is there so often pressure for confrontation rather than consultation, negation not negotiation?

This phenomenon is neither new nor confined to Britain. It reflects the deep frustration of many governments and peoples at their apparent inability to achieve, on their own, short-term objectives that seem self-evidently to the national advantage; or to stem a longer-term historical tide that threatens values or a style of life to which the nation has become accustomed. That is when an excess of nationalist passion can be aroused and the foreign policy-makers find themselves branded as appeasers or even traitors.

Examples abound of these conflicting moods. Decolonization has been a prime case, with a long history. Britain's approach, at least since 1945, has been that the national interest would best be served by conceding independence gracefully and so far as possible peaceably. We have had fair success, though the process has never been easy and those who directed it—from Attlee and Mountbatten over India to Thatcher and Carrington over Zimbabwe—have regularly been criticized and attacked. Even today there are some in Britain who see decolonization as simply the consequence of a loss of national will. Our former colonies, they argue, would have been happier and more prosperous under continuing British rule than under the often arbitrary

and sometimes tyrannical direction of their present leaders. But how seriously can anyone really hold today that Britain's national interest would have been better served by trying to refuse independence to the vast Indian sub-continent, to the great territories of Africa or to the shrewd sophisticates of South East Asia or the Caribbean?

The case is powerfully reinforced by a glance at French experience. In France defeat in Indo-China and war in Algeria brought the collapse of the Fourth Republic and the return of General de Gaulle. For him France's national interest was a near-obsession. He quickly saw that it lay in withdrawal from Algeria. But, in seeking that, he had to run a gauntlet of vituperation from the extreme right wing in politics and the armed forces.

Another example of the conflicting attitudes towards the national interest which inhibit the conduct of a rational foreign policy is the running argument about Britain's membership of the European Community. It still continues to the nation's disadvantage. But two more immediate and eye-catching issues crystallize the problem: the Soviet gas pipe-line and Israel's invasion of the Lebanon. In an article in the *Wall Street Journal*, July 23, analysing sceptically the qualifications and likely attitudes of the then newly-appointed George Shultz, Irving Kristol wrote that the issue of the pipe-line "reveals a deep fault within the Nato alliance itself. The foreign policy of Western Europe is in an appeasing mode vis-à-vis the Soviet Union; the United States under Ronald Reagan is in a more confrontational mode. The State Department, it goes without saying, is far more sympathetic to the West European perspective than to Mr Reagan's. Where will George Shultz come down? It is not inappropriate if one at least claims the

right to wonder—and worry."

How eloquently this encapsulates the dilemma of a nation and of a Foreign Secretary. Where *does* American national interest lie? The answer of the British and other European governments, and of the near-unanimity of the European Press, has been that it lies not in destructive argument within the Alliance but in accepting that America's allies are mature enough to judge for themselves the balance of risk and advantage in trading with the Soviet Union. But for Mr Kristol that is "appeasement". Where is the truth? Who can claim to hold it absolutely?

Likewise in the Middle East Mr Begin and most of his Cabinet were manifestly convinced that the terror they unleashed on the Lebanon was essential to Israel's interest. Friends of Israel abroad question that judgment, as do many Israelis, arguing that it underestimates the weight of indignation abroad and the increased support it arouses for the Palestinians—quite apart from being morally unjustifiable. In Israel's Foreign Ministry there must have been loyal Israelis acutely conscious of that reaction and of its long-term implications for Israel. They will have been accused by the "hawks" of appeasement.

In international affairs questions of this kind proliferate. They present constant dilemmas to those responsible for Britain's—or indeed any country's—foreign policy. The answers to them can hardly ever be absolute. A balance has constantly to be struck. Included in it, for a democracy that professes Christian principles, must be the moral balance between right and wrong. In seeking to strike this balance a Cabinet and a Foreign Secretary are bound to be criticized for the judgments and decisions they make. But they have the right to expect their critics, as Henry Kissinger has recently written, "to acknowledge the complexity and inherent ambiguity of the policy-maker's choices... [He] must be concerned with the best that can be achieved not just the best that can be imagined." But the best foreign policy that can be achieved does not depend only on the loyalty, skill and determination of those who establish and conduct it. It depends on the national resources, material, human and spiritual, and on the way those resources are allocated and used. It depends above all on the national will, on a sense of national purpose and on a broad understanding of what the nation's long-term interests and objectives really are in the world that stretches beyond the shores of these islands. A patriot has to be more than just a nationalist. As George Santayana put it, "A man's feet should be planted in his country, but his eyes should survey the world." ●



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France's fighting feminist

by John Ardagh

The attractive redhead who is now France's Agriculture Minister finds she is waging war on three fronts and that some of her adversaries are her own countrymen.



GAMMA FRANK SPOONER

relations with de Gaulle's and Giscard's régimes. Cresson resents this, and the FNSEA leaders in turn resent what they see as her belligerent and vengeful attitude to them now.

Frequently Cresson is heckled in public by right-wing farmers, and once had to be rescued by police helicopter from a group who set on her in a Normandy orchard. Her slanging-match with the FNSEA president, François Guillaume, often makes headline news. He is a well-to-do conservative farmer of the old school, openly scornful of having a mere woman as minister. "Farming is still a very misogynist milieu," she told me.

This is just the latest round in her lifelong campaign against *phallocracie* in France's society and especially in its politics. "Most men still do all they can to keep us out," she told me; "the convention persists that politics is a man's affair, for discussions in bistro or parliament. A woman is expected to use her talents and influence behind the scenes—the exemplar is still de Pompadour, not Jeanne d'Arc. In all this we're decades behind Britain. I can tell you, life is hellish here for a woman in politics unless she's old and ugly, and that has other drawbacks." But change is now on the way, as Cresson admits. In the 1981 elections the total of women deputies rose from 10 to 26, and the socialists among them from a shameful zero to a creditable 19. This was due partly to Mitterrand's efforts to break the phallocratic traditions of his own rank-and-file and persuade his party to adopt more women candidates.

"In women's rights, as in politics, we're making progress, slowly," said Cresson, "but you can't change mentalities overnight. In this Latin society women are not yet emancipated. Man is the model, women are an interesting minority like blacks or gays. Look at the picture books used in State primary schools: the woman is always at the stove or cradle, or being a nurse or secretary, while the surgeon or executive she works for is always a man. Happily, our new government is now starting to get this altered."

Edith Cresson has a strong emotional personality and enjoys combining her feminist and Leftist crusades. "In the class struggle women are the poor bloody infantry of the oppressed. Men of all classes treat women in a way that simply serves the interests of the boss-class. I've even heard male shop-stewards say, 'When men go on strike, it's because they're badly paid: if women strike, it's because they're badly fucked.' That's what we're up against!" ●

English—I had an English nanny as a child. But it seems the British still have to decide whether they really want to be full EEC members. If they stay, then they must play the game: it's no use joining a football club then trying to apply the rules of cricket. That's what they've done in the past. But, fortunately, since that fuss in May over their outrageous veto they seem to have improved, and Walker has become more co-operative. The British do have an ability to bury the hatchet—that's one of their qualities I admire most."

Did she have views on British farming? "It's modern and efficient, your farmers are very scientific-minded. I admire your marketing boards, which to an extent have inspired the new structures we're setting up in France. British farming has in fact benefited a lot from the CAP: for example, Britain is now a net exporter of dairy products as it never used to be. But all this is not understood by the British public. They still seem to think that the CAP is a plot to bolster French peasant farmers at the expense of the British consumer, which is tommy-rot."

However, Cresson's ire today seems directed less against Britain than against what she has called "American capitalist food imperialism". She told me: "The Americans accuse the EEC of protectionism but they are worse themselves. And their dumping is damaging to the Third World. The way to aid these poorer countries is not by selling them cheap wheat but by helping them to develop their own farming." Cresson reminded me that the EEC is still a net food importer—"so it's vital for us all to increase our exports of, for example, cereals, poultry and dairy products to areas such as Eastern Europe, the

Middle East and Japan. In France we must also become self-sufficient in our own special delicacies—do you realize that we actually *import* snails, frogs and truffles, as we don't produce enough of our own?"

We then turned to a more solemn theme: the future of the French farmer, in a country where agriculture's share of the active population has dropped since the war from 35 to 8 per cent and is still falling: "It's bound to drop to 5 or 6 per cent, but we don't want it to go below this. If young farmers drift away from the land because they can't make a living, they simply join the city dole queues and the State has to pay for that. It's more sensible to increase the grants to help them stay on the farms, and that's what we're doing. In France there'll always be a big place for the small family farm, and it *can* be made just as modern and productive as the 1,000 acre estate. But in poorer upland areas the small farmer may need to diversify if he's to survive, probably gaining part of his income from forestry, handicrafts, tourism, or running nature reserves. And for this he must stay near his roots. In France, with its ancient civilized tradition of rural habitation, it would be psychologically damaging if poorer areas such as the Massif Central were to become an unpopulated wilderness."

France's farmers and their unions share these views. But unfortunately, in trying to apply her various ideas, Cresson in the past year or so has been in running conflict with the main union, the FNSEA (Fédération Nationale des Syndicats des Exploitants Agricoles), because of party politics. Some 70 per cent of French farmers voted Right, and the FNSEA always had good and close

"She gets my goat, that Cresson woman," one of Peter Walker's aides once remarked. And France's own farmers have often felt just as piqued by the outspoken, crusading redhead who has been getting various people's goats since she took on the tough job of Agriculture Minister when the Left came to power last year. The bouncy and beautiful Edith Cresson has always been a socialist, a fighter and a feminist. And today she is waging war on three fronts: against the "injustices" of the Common Agricultural Policy (and that includes British "obstructionism"); against the "conservatism" of most French farmers ("They're prehistoric animals—but animals are now my job. I'll shake them up!"); and in general against what she sees as the arrogant *phallocracie* ("male chauvinist piggery") of French public life where the men who most get *her* goat are those who say, "You're too pretty to be in politics, m'dear."

With her auburn curls and winningly girlish smile she looks much less than her 47 years. She comes from an élite Paris family, graduated from an exclusive Grande Ecole, is married to a Peugeot executive and has two daughters. Not exactly a typical socialist background, nor a farming one—though she did once write a doctorate thesis on Breton peasant wives. She was surprised at first when her friend Mitterrand offered her the farming post; but ever since, with headstrong zeal, she has been using it as a platform for applying her deeply felt radical ideals.

I discussed these with her on a visit to her rural constituency in Poitou. "The CAP," she said, "*must* remain the basis of the EEC. But it does urgently need reform—there I fully agree with the British, though we don't see eye to eye on means. In our view the way to reduce those costly surpluses, the lakes and mountains, is to put a ceiling on the amount of subsidy that any one farmer can receive for any given produce. This would mean less for the rich and would give us more funds for topping up aid to the poor. That would be social justice: the income gulf in the EEC farm world is far too wide. Our government has put forward proposals on these lines. But they're being blocked by the strong lobbies of the rich farmers in countries like Holland and Denmark—yes, and Britain—and their governments pander to them. So we're not making much headway, alas."

Mme Cresson had heated exchanges with Peter Walker during the CAP crisis this spring, so I asked her if she was anti-British. "Not at all. I love the country, the people, and I speak

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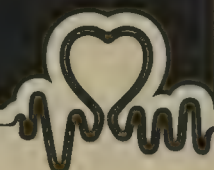
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London's bridges by Edna Lumb 10: Richmond Bridge



Richmond Bridge

Edna Lumb

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LOUIS HEREN'S URBAN RIDES: 1

Birmingham

In the first of a new series on the state of some of Britain's major cities, the author, who is former Deputy Editor and foreign correspondent of *The Times*, reports from Britain's second city.

Photographs by Ed Pritchard

Birmingham does not like being described as Britain's second city. Chicago might be proud of being second only to New York, but Brummies hate admitting they are second to London. Hence the assertion of the city's publicity department that Birmingham is Britain's other Number 1 City.

Brash provincial pride? I suppose so, but Birmingham has much to boast about. Its 5,000 factories and workshops produce one quarter of the country's exports, which is more than London can claim. Most of them are engaged in metal bashing, the local lingo for producing anything from motor cars to jewelry. About 10 million pieces are hallmarked at the local assay office every year. The city is also the nation's shop window. The National Exhibition Centre has attracted more than 80 per cent of Britain's major trade exhibitions as well as numerous international events. Stock exchange

and banking and insurance facilities are second, well, only to London's.

But Mammon is not its only god. The central library—the largest municipal library in Europe, of course—has 32 miles of shelves and the largest Shakespeare collection outside the United States. The symphony orchestra is well known, and the handsomely housed repertory theatre launched Laurence Olivier and Ralph Richardson on the road to fame.

The virtues and attractions of Birmingham are officially said to be too numerous to mention, but the inhabitants are willing to have a go. I was told within a few hours of arrival that the city has 62 golf courses and more canals than Venice. The tone was distinctly American, a kind of Babbitt boosterism now rarely heard in the United States; and earlier, as the Inter-City train approached New Street station—naturally Birmingham is said

to be the hub of the nation's rail and motorway systems—the skyline, stark and unbeautiful, reminded me of a city of the American plains.

Birmingham, of course, was bashing metal long before Chicago or Detroit existed. The original manorial lords, the de Birmingham, granted a charter for a weekly fair in 1150, and John Leland reported in 1578 that the town was full of smiths, lorimers and nailers. Birmingham was a major supplier of swords, pikes and armour to the parliamentary forces in the Civil War. Steam power and continuous factory production were developed there. Matthew Boulton's factory in Soho employed 700 metal workers by the late 1770s, and its machines were driven by James Watt's first rotary-action steam engine. William Murdoch, the inventor of gas lighting, joined his fellow Scot and by lighting the factory introduced 24-hour production.

Alexis de Tocqueville, the author of *Democracy in America*, visited Birmingham soon after the passing of the Reform Bill and wrote that it was one immense workshop, a huge forge, a vast shop. "They are generally very intelligent people, but intelligent in an American way."

Asa Briggs suggests in his book *Victorian Cities* that if Engels had lived in Birmingham instead of Manchester his conception of class and his theories of the role of class in history might have been very different. Marx might have become a currency reformer and not a communist. One reason was that when the two cities were rapidly expanding in the mid 19th century a large proportion of Birmingham's labour force were craftsmen and not factory hands. There was considerable social mobility, or at least considerable local optimism about the prospects of rising in society.

Despite mass production and ➤➤➤



Saturday afternoon shoppers in the Bull Ring, situated in the heart of old Birmingham. Besides an open-air market the shopping centre boasts a market hall.

Birmingham

automation, the city still has more craftsmen than any other British city, and as in the past there are many small firms. A remarkable 41 per cent of all firms employ fewer than 10 people and 81 per cent employ fewer than 50.

Social mobility is still a characteristic of the city. It is an article of faith that anybody who wants to get on has only to roll up his sleeves and get cracking. Harold Musgrove, chairman of the Austin/Rover division of British Leyland, began as a tool-maker's apprentice, and still talks like a tool-maker.

Arguably Birmingham did not have a Peterloo because the concept of "them" and "us" was not widely spread. This has changed, but largely because communist and other radical shop stewards think in terms of class

warfare. Nevertheless, Brummies still tend to be down-to-earth people with a strong populist streak reminiscent of the United States. Another American trait, again somewhat diminished, is their self-confidence. They used to believe that they could make anything and that anything they made could be sold, which was true for many decades.

Civic pride is another characteristic, although until the arrival of Joseph Chamberlain they had little to boast about except economic success. He became mayor of a vast slum with open sewers, 20,000 middens, polluted water and 48,000 back-to-back houses. A medical officer of health was not appointed until 1872, but when he left City Hall for Westminster and imperial glory Birmingham was said to be the best-governed city in the country. He also ran it like a business, and municipal services such as gas and transport

were expected to be efficient and profitable. Enough money was earned to hold down the rates.

The city is still well governed. It is the largest housing authority in the country, and pioneered the sale of council houses to tenants. Too many tower blocks have been built and some inner-city slums have yet to be cleared; but the housing estates I drove through had obviously benefited from the example of Bournville, an early and successful attempt to provide decent factory and living conditions for workers. The most inhuman part of Birmingham is the city centre, which has been marooned by an inner motorway. Pedestrians can reach it only by subways, and its isolation from the rest of Birmingham might have explained the dull evenings I spent in the city.

A less enthusiastic booster morosely blamed the Quaker influence for the

dullness. Quakers, such as the Lloyds who founded the bank and the Cadburys who built Bournville, helped to lay the foundations of the city's prosperity, but their nonconformist drive for progress and self-improvement could not be separated from their dour puritanism. I suspect that another reason why Birmingham has few of the delights of other great cities, despite the repertory theatre and orchestra, is that it is a working-class city with working-class values. They are often admirable, but can be materialistic and oblivious of things outside their own experience.

I found very few good restaurants although the midlands and the north are peopled by hearty trenchermen. I met a European buyer who frequently visited Birmingham, but preferred to stay in London and commute daily because he could not live on steak and chips alone. The art museum has a fine

collection of Victorian and Pre-Raphaelite paintings. I spent two rewarding hours in its galleries, but judging from the number of visitors the science and technology museum is locally more popular.

Birmingham is the car capital of Britain, as Spaghetti Junction bears witness, and the manufacture of components and assembly of vehicles gave the city a new lease of life after the Second World War. Birmingham and the west midlands led the post-war boom and became the most prosperous region in the country. Its gross domestic product was about 10 per cent above the national average. Wages were good and the car workers were big spenders. Those were the days when intelligent politicians like Anthony Crosland believed that economic expansion would solve most of the nation's problems, and no city was

more optimistic than Birmingham. The old belief that the world would buy anything it made was revived. Its largest company, the British Motor Corporation, dominated the home market and exports were buoyant.

Britain was then second only to the United States in car production, but BMC was already in trouble. Its management could not cope with large-scale production, and not enough money and time were spent on research and development. Industrial relations bordered on anarchy after Jack Jones of the Transport and General Workers Union introduced his version of industrial democracy. This led to the transfer of power from the union's general secretary to shop stewards, many of whom were communists. The company's eventual collapse was inevitable when Dick Etheridge, the convenor at the Longbridge plant, set up the

combined shop steward's committee and practically ran the plant. He decided manning levels and work practices and the chairman of BMC had to ask for an appointment whenever another futile attempt was made to save the company.

It was saved by massive transfusions of taxpayers' money, and renamed British Leyland, but continued to decline because of the new convenor, Derek Robinson. Red Robbo, as he was known, engineered 52 industrial disputes in three years before he was dismissed by Sir Michael Edwardes, BL's chairman, in 1980. The cost in lost production was 113,000 engines and 62,000 cars. The company's future is still uncertain. Failure would be devastating for Birmingham, but Edwardes has slimmed down the labour force, introduced new management techniques and increased productivity by

40 per cent. The power of the shop stewards has been drastically reduced, and they have accepted a new disputes procedure.

Other companies, encouraged by Edwardes's success and prodded by Margaret Thatcher, have also become more efficient. Most of them are said to be confident of getting their share of expanding markets when the recession finally ends.

I had the impression of at least the promise of a new beginning. Some of the old Brummeishness emerged in more than one conversation, but the outlook is bleak for the numerous unemployed. I was told that when prosperity returns the number of jobs is not expected to increase sizeably because of automation and more efficient work methods.

Unemployment diminishes working men. Birmingham, as I have



Left, the Gas Street canal basin at dawn. Narrow boats and cabin cruisers can moor close to the city centre in this 18th-century dock which is part of the Worcester and Birmingham Canal. Top, tool-maker Jim Copage with trainee Kay Miller at the Hockley Tool Company where he has worked for nearly 40 years. Above, Bill Smith in the garden of his 75-year-old company tied house on the Bournville estate. He recently retired from Cadbury-Schweppes where he had worked as a fireman for 45 years.

Birmingham

said, is a working-class city with working-class values, and work is not only a way of earning money. That may not necessarily apply to the men who work on BL's assembly lines, but craftsmen proud of their skills are diminished. A local doctor told me that his surgery is frequently filled with men suffering from the psychological strains of unemployment. Nevertheless, I was again impressed by their patience and fortitude. The dole and supplementary benefits ensure that nobody starves, but if there is discontent it has yet to take a political or violent form.

The TUC's March for Jobs last year aroused only sympathy, and Birmingham was the only large industrial city where the Tories won the local elections in May. This was doubly surprising because the previous Labour-led council was better than most and there were no burning local issues.

No doubt the Falkland Islands were a factor: Birmingham's patriotism has always tended towards jingoism. But there must have been other reasons why working-class voters supported the Conservatives. Whatever they were, the philosophical forbearance of the unemployed and the men and women on short time are great stabilizing factors. It is just possible that Birmingham will be able to make that new beginning ●



Top, unemployed steel erector Alf Bortlik on a family fishing trip underneath Spaghetti Junction. Above, Roy Hylton who started a metal spinning business in Hockley Port a year ago. After 18 years in the industry he made the transition from employee to entrepreneur during a year spent at an enterprise workshop.



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PARFUM

Superman of the track

by Frank Keating

The author can only guess at the immense potential that 23-year-old Daley Thompson, Olympic decathlon champion, has. This month the great all-round sportsman defends his Commonwealth title at Brisbane.

Superman *does* live! And there is a far more certain way of finding the right man for the part than by means of a Broadway casting couch or a Hollywood screen test. Keep an eye out for the current Olympic decathlon champion, Daley Thompson, of Britain, who has just passed his 23rd birthday. Superman lives!—and having conquered the world via Notting Hill Gate and Crawley New Town, Thompson this month awaits all comers at Brisbane, Australia, where he defends his Commonwealth title. It would be the sporting upset of the year if he failed to be, once more, the *Victor Ludorum*, the finest all-round athlete in the Commonwealth Games.

The decathlon is staged over two days. The 10 events, in which points are awarded for each performance according to a predetermined standard, are, in order: 100 metres, long jump, shot putt, high jump, 400 metres; second day, 110 metres hurdles, discus, pole vault, javelin, 1,500 metres. To explain the scoring we would need a pocket calculator, plus, I always reckon, a few teams of Scandinavian boffins who always seem to have such calculations at their fingertips. Enough to say that a table was worked out in 1962 based on an average of 100 of the world's leading athletes: this average was given 1,000 points. It is revised from time to time to take account of rising standards, but a top decathlete should be looking for near maximum points in at least two or three of his events.

The camera does lie, doesn't it? It means well, I know, but over the years, because of the drawn-out nature of the decathlon, our televised armchair Olympics have all but ignored the event as a cohesive whole; sure, we have been given the odd drib and drab, a throw-away shot of a jump here and a sprint there; but what has seldom come across is the unrelenting passion and concentration of the decathletes, the steadily draining tiredness as each successive event leads to the ultimate *coup de grâce* in the last round of all, the 1,500 metre run, where many a title has been won and lost amid last gasps of courage and will and stamina.

Olympic buffs who were actually there go moist at the eyes, and the spines of sports-lovers tingle when tales are told of some of the great decathlons of recent history, settled on that last, numbing, unrelenting, wobbly-legged mile: Milton Campbell, of America, beating his compatriot Rafer Johnson in the Melbourne Olympics of 1956; Johnson gaining revenge against the superb Formosan Yang Chuan-Kwang in 1960; Bill Twoomey's guts at



TONY DUFFY/ALLSPORT

Mexico in 1968; Nikki Avalov's relentlessness in 1972; and Bruce Jenner's personification of sport's Renaissance Man at Montreal in 1976 when he took the gold medal and broke the world record while winning just a single one of the 10 events: there was the definition of the all-rounder for you!

That final day in Montreal the events came so thick and fast that I daresay the BBC's David Coleman had not time to announce the fact that an unheard-of young Briton had come in 18 places behind Bruce Jenner. Who cared? Well, young Daley Thompson did. As he

watched Jenner bend down on the podium for his gold medal, the then-lanky but already wide-shouldered boy was feeling quite allowably smug. He checked his own score again: 7,684 points. He had certainly broken his own British Junior record—but he had also broken the all-time British adult record. And three weeks earlier he had still been only 16 years old! He grinned his knowing grin to himself—and quickly worked out how old he would be at Moscow in 1980, and Los Angeles in 1984. Who has ever won this thing twice running, he thought.

If his determination and his precocious talent were to get him no further than 18th place in the 1976 Olympic Decathlon, then that in itself was a magnificent triumph. Daley Thompson was born in 1960 to a Scottish mother and a Nigerian taxi driver who lived just off Portobello Road in London's then seedy, down-at-heel, paint-peeling Notting Hill. It was the time of the Rachman rent scandals, based on racialism and not yet uncovered by the local MP, Ben Parkin.

At the local nursery school Daley was earmarked as a trouble- ➤➤

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Superman of the track

maker. Not that he was a bully: he always picked on guys bigger than himself, he says. Nevertheless, at seven he was sent away to "live in" at Farney Close School, Bolney, in Sussex. It was the making of him. He loved it. He left at 15 with two O levels (to which he has since added six more Os and two As); but from the first it was the sportsfield every afternoon that appealed to him. Paddington recreation ground had been a fair bus ride from Notting Hill.

Soccer was his first love and indeed in his last winter term at Farney Close he was asked for trials with the London League clubs Chelsea and Fulham. (What a No 5 or No 9 he would have made, come to think of it. England would have won this year's World Cup, for sure.) But in his final summer term his headmaster, on a whim, sent the boy to the local athletics club at Hayward's Heath. Whim turned out to be genius. From the first afternoon Daley was outstripping everyone, and within weeks he was entered for the English Schools' Championships. He was fourth in the 200 metres final—obviously an almost ludicrously bold achievement, but a result which, he says, put a big dent in his ego.

A month later he entered the Amateur Athletic Association's national junior championships at Crystal Palace. Another dent, for he was beaten in the semi-final of the 200 metres and came only sixth in the final of the 100 metres. He had been "an athlete" for only two months, yet, sulking that tea-time, he determined to go back to soccer and try his luck in the League. But that afternoon he was cheered up by an official of the Essex Beagles running club, Bob Mortimer, who had watched him run. He joined the club—and has proudly worn their colours round the world ever since—and the next year won the schools' 200 metres and the AAA Junior 200 metres.

Mortimer then suggested he try the decathlon and arranged for him to attend a course with the national coach, Tom McNab, now the best-selling novelist. McNab dismissed the boy's chances; he was not a good enough sprinter, he said. They are fine friends now, though Daley never lets McNab forget that first assessment. By the start of the following summer he was working with Bruce Longden, the AAA's Southern Counties coach, at Crawley. It was the start of a tremendously rewarding partnership. In June, 1975, though three years under the 18-year-old limit, he won the Welsh Open decathlon, and in September he was chosen for his first English international. He came second, and determined to aim for the Montreal Olympics the following year.

The British record which he broke in Montreal was always going to be a fragile figure. In 1977 he smashed the famous 7,684 with 7,921. Early in 1978 he raised it to 8,410, as preface to the

8,467 points which won him the Commonwealth Games title at Edmonton. Of a sudden, the man-child with the grin who should still have been at school was only a couple of hundred points behind Bruce Jenner's world record. That, inevitably, he gobbled up in 1980 while preparing for the Moscow Olympic Games which, again inevitably, he won, and would almost certainly have done so even if the Afghanistan boycott had been called off.

In May, 1982, by way of warning and warm-up for the European Games in Athens, Thompson again obliterated the world record at Gotzis in Austria—and his total of 8,707 points made the statisticians quiver, for it showed that the totally unconsidered athletic possibility of 9,000 decathlon points was a real possibility. Simply, Thompson's progress to his full pomp already makes the comparatively recent feats of Johnson and Twoomey and Jenner wither into insignificance.

All through it, Thompson's charm and poise and wit and grin—talk about "a ring of confidence"—have not left him. Nor his sportsmanship; he is—ask anyone—the most popular of friends whenever the world's leading decathletes settle down to one of their occasional all-night reunions.

Those shindigs are held a long way from Notting Hill Gate. When his parents split up—his father was to die in 1962—Daley was taken in by his Auntie Doreen, a twinkling, chirpy lady with her nephew's sense of humour and love of life. He had lost touch with his mother when he was 16. She wanted him to get a job; he wanted to give athletics a go. A local butcher sponsored him, then a car hire firm helped bolster his small grant from the Sport's Aid Foundation. Now the financial rewards for amateur athletes are being relaxed, it is anyone's guess at the immense potential that Thompson holds. When his American rival, Bruce Jenner, retired and put himself "on the market" he became a dollar millionaire overnight.

I was in on the day that Daley might just have realized all his possibilities for the first time. That memorable day at Edmonton in 1978, immediately after the boy had won his Commonwealth gold medal, he dived, fresh as a flea, into the dressing-room to drag out all his collapsed and spluttering rivals—and he led them all by the hand in a ring-of-roses lap-of-honour that fair warmed the cockles and had the whole stadium on its feet in celebration.

Later that night he and his favourite fan, Auntie Doreen, went out for a quiet supper of thanksgiving—well, quiet till nephew decided on a few long, large toasts of champagne with everyone in the place. It was a posh restaurant and the bill came to some hundreds of dollars. "It's worth every penny," said Daley.

When he came to pay the bill, and before every guest and waiter cheered him and his Auntie out, the manager, beaming, said simply:

"Have it on us, Superman!" ●



COURVOISIER
'The Cognac of Napoleon'



The City's secret gardens

by Brigid Boardman

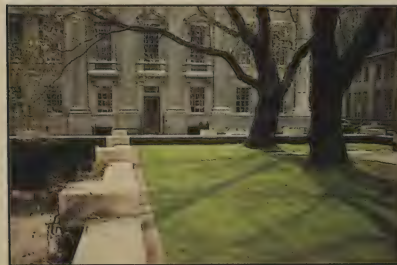
Concealed within the square mile of the City of London are many flourishing gardens whose histories date back to before the Great Fire. These havens of quietude belong to the livery companies who take a great pride in them and have nurtured them through the centuries.

Photographs by Anne Cardale. Illustration by Maggie Colwell.

The Salters' Garden (right): The Salters' first halls occupied the site of the house of Henry Fitzwalter, the first mayor of London. The company's long history includes many references to its garden where, during Henry VII's reign, Edmund Dudley plotted to restore the House of York to the throne. The whole area was destroyed in the Second World War, after which the company moved to a site in Fore Street. Its new garden is laid out between the present hall, completed in 1977, and the garden commemorating St Alphege's Church at London Wall.



The Stationers' Garden: When the Stationers purchased Abergavenny House off Ludgate Hill in 1611 they inherited a well established garden. Churchgoers to the adjoining St Martin's were permitted to use it, but the right was abused and even the clergy took undue liberties. After the Great Fire the garden was moved to the back of the rebuilt hall where it flourished until the land was sold in the 19th century. However, the Stationers did not have to wait long for another garden as the front courtyard was soon grassed over and filled with shrubs.



The Goldsmiths' Garden: Because their hall in Foster Lane originally allowed space for only a small garden, the Goldsmiths took over some of their land in Jewin Gardens and created a larger one with a summer house and bowling alley. This disappeared when Jewin Street was built and the company had no garden, except for the hall's courtyard, up to the Second World War. When the churchyard of St John Zachary and the Goldsmiths' adjoining property were bombed the company laid their present garden over the debris.



The Girdlers' Garden (left): The Girdlers had a hall and garden in Basinghall Street since the 15th century. During the 17th century mulberry trees and fig trees were planted and these survived the destruction of both hall and garden in the Second World War. Today the company's garden, larger than their original one, is situated on the opposite side of the hall, and slips from the same trees flourish. The well kept lawn and brightly coloured flowerbeds speak for the care and attention which the garden has always received.

The Drapers' Garden (below): The site of the Drapers' Hall in Throgmorton Street formed part of the gardens and orchard of the Austin Friars until Thomas Cromwell purchased it in 1574. The town house he built there was acquired by the Drapers 10 years later and its gardens were enjoyed by the local residents as well as the company's members. At the end of the 19th century the Drapers relinquished the larger garden, recalled now only by a street name, but a small garden, laid out according to the design introduced in the 17th century, survives.



The Merchant Taylors' Gardens: The garden in Threadneedle Street has been enjoyed for longer than that of any other company; records refer to two gardens, often used for festivals during the Middle Ages when the Company's pageantry was renowned. One garden was sold in 1762, eventually becoming part of the site of the main hall of Lloyds Bank. To replace it the central courtyard was laid out with formal flowerbeds and a lawn, later paved over. Its main features are scarcely changed and form a rare example of an 18th-century city garden.

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The raising of the Mary Rose

by Margaret Rule

Oct 82

On July 19, 1545, the *Mary Rose*, flagship of Henry VIII's fleet, sank at Spithead. She had sailed from Portsmouth to meet the French fleet, which was threatening to attack in retaliation for the English capture of Boulogne in the previous year. The *Mary Rose*, carrying more than her normal complement of armed infantrymen, foundered before she was able to engage the enemy, water pouring through the open gun ports as the vessel, in full view of the king at Southsea Castle, apparently tried to turn to starboard. Of some 700 sailors and soldiers on board only about 30 survived.

On September 28, more than four centuries after the event, an attempt is to be made to bring the wreck to the surface. The director of the project describes the long exploration that has led to this dramatic moment. ➡➡➡



The *Mary Rose*, from a list of Henry VIII's ships compiled in 1546. Top, an 18th-century engraving from a contemporary wall painting of the scene when she foundered.

The raising of the Mary Rose

The recovery of a major section of the hull of the Tudor warship *Mary Rose*, which sank in the Solent on July 19, 1545, marks the end of a programme of exploration, survey and excavation which has taken 17 years to complete. In that time over 24,640 dives have been made to the wreck—lying in 40 feet of water and under an overburden of silts 1½ miles from the entrance to the Royal Naval Base at Portsmouth—by amateur divers and members of service diving clubs, working under the supervision of diving archaeologists and professional diving superintendents.

The initial search for the *Mary Rose* began in 1965, but was hampered by poor underwater visibility and inadequate resources. Although the site of the wreck is shown in an engraving of a contemporary painting of the scene when the ship foundered, and this evidence is well supported by an eyewitness account by Sir Peter Carew and a chart compiled by Commander Sherringham in 1841 of "Spithead with the entrances to Portsmouth and Langstone Harbours", it was still rather like searching for the proverbial needle in a haystack. Underwater visibility was often reduced to less than 3 feet and without modern remote-sensing equipment it would have been impossible to identify the wreck area.

In 1966 a magnetometer search was carried out over the area where the wreck was believed to lie, but the results were confounded by signals from buried cables and anchorage rubbish. In 1967 a system of sonic location, developed by Dr Harold Edgerton of Massachusetts Institute of Technology, and using dual channel side scan sonar with a variable range of 250 to 1,000 feet and linked with a sub-mud acoustic profiler, was used on site. Two anomalies were recorded in the supposed wreck area, which were interpreted as a mound rising to between 4 and 5 feet above the seabed overlying a buried object 20 feet below the seabed.

A search of the area by divers failed to locate any timbers or obvious wreck mounds, but on the evidence of the buried "anomaly" a committee of four, the *Mary Rose* (1967) Committee, was formed to "find, excavate, raise and preserve for all time such remains of the ship *Mary Rose* as may be of historical and archaeological interest". Its members included Alexander McKee, whose initial research and overwhelming enthusiasm had begun the project in 1965; myself (a land archaeologist who had joined the team in 1965 to advise on methods of recording and evaluate any finds); W. O. B. (Bill) Majer, a Trustee of the Society for Nautical Research; and Commander Alan Bass RN (Ret.).

Our first task was to obtain a lease to the seabed in the wreck area from the Crown Estate Commissioners and, armed with this flimsy legal protection, we began to organize an excavation



across the area of the buried anomaly. In 1968 Dr Edgerton carried out further trials on site using a 5Kc sub-mud sonar profiler and 12Kc dual channel side scan sonar equipment, and a sub-mud anomaly was located in the supposed wreck area. By correlating the evidence of the sonar charts, McKee deduced the sub-mud anomaly to be about 170 feet long and buried at a variable depth of 5 to 15 feet beneath the surface.

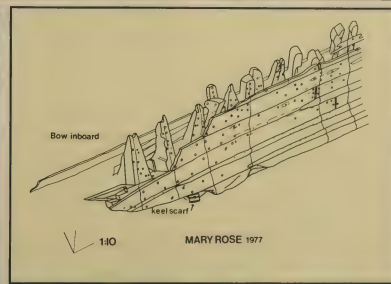
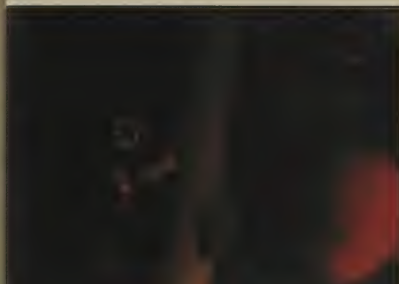
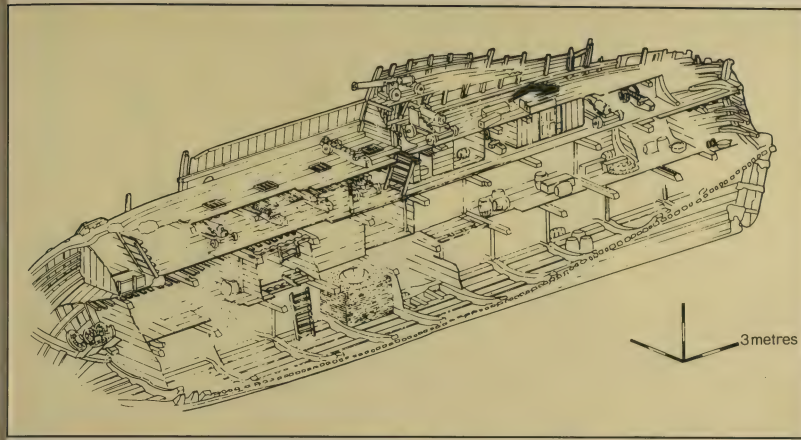
During 1969 and 1970 divers used water jets to cut a trench through the sediments to expose the sub-mud anomaly in order to verify McKee's hypothesis. In the autumn of 1970 an oak plank, heavily bored by *Nototeredo norvegica*, a species of the ship worm, and the barrel of a "built-up" wrought-iron gun were recovered from the area. Superficially the gun appeared to be similar to 11 wrought-iron guns recovered from the site by John and Charles Deane in the 1830s, which were built up of iron staves or bars formed into a cylinder by a smith and reinforced by a series of collars and hoops "hot shrunk" on to the barrel.

Closer examination and a gamma radiograph revealed that the gun had been made from a single plate of wrought iron which had been formed into a tube or barrel with a single seam along its length. A series of collars and hoops had then been hot shrunk on to the tubes as a reinforcement. The result was an efficient, gas-tight cylinder which represented a major step forward in gun making. It was, however, doomed to failure with the contemporaneous development of improved casting methods and the introduction of more efficient cast muzzle-loading guns of bronze and iron.

In 1971 on May Day, after a tidal scour of the seabed in winter ➡➡



Top, the Diving Salvage Vessel *Skipper*, which has been moored on site as a diving platform from the spring to the autumn since 1979; centre, an anchor is recovered from a trench after excavation and survey *in situ*; above, a seaman's chest, one of many recovered from a storage area at the stern. They contained bows and arrows, carpenters' tools and the medical and surgical equipment of the ship's surgeon.



Top, an isometric drawing of the *Mary Rose* based on excavations and survey during 1979 and 1980; left, excavating a chest *in situ* using a paint brush and a hand trowel. A 4 inch airlift is suspended above the excavation to remove unwanted debris; above centre, the elevation of the portside of the bow; above, lapstrake planking and one of the frames of the sterncastle viewed from inboard.

The raising of the Mary Rose

storms, a series of timbers was revealed 120 feet south-west of the 1970 excavation trench, and for the first time we saw a section of the hull as a coherent structure. It later became clear that the iron gun and the plank had been fortuitous finds, dissociated from the main wreck area. Examination of the corrosion products on the iron gun suggested it had been removed from the ship either by anchors dragging through the site or by salvage divers in the 19th century, and it had been abandoned on the 19th-century seabed in an atmosphere with a higher oxygen content than the main wreck site and a different marine fauna.

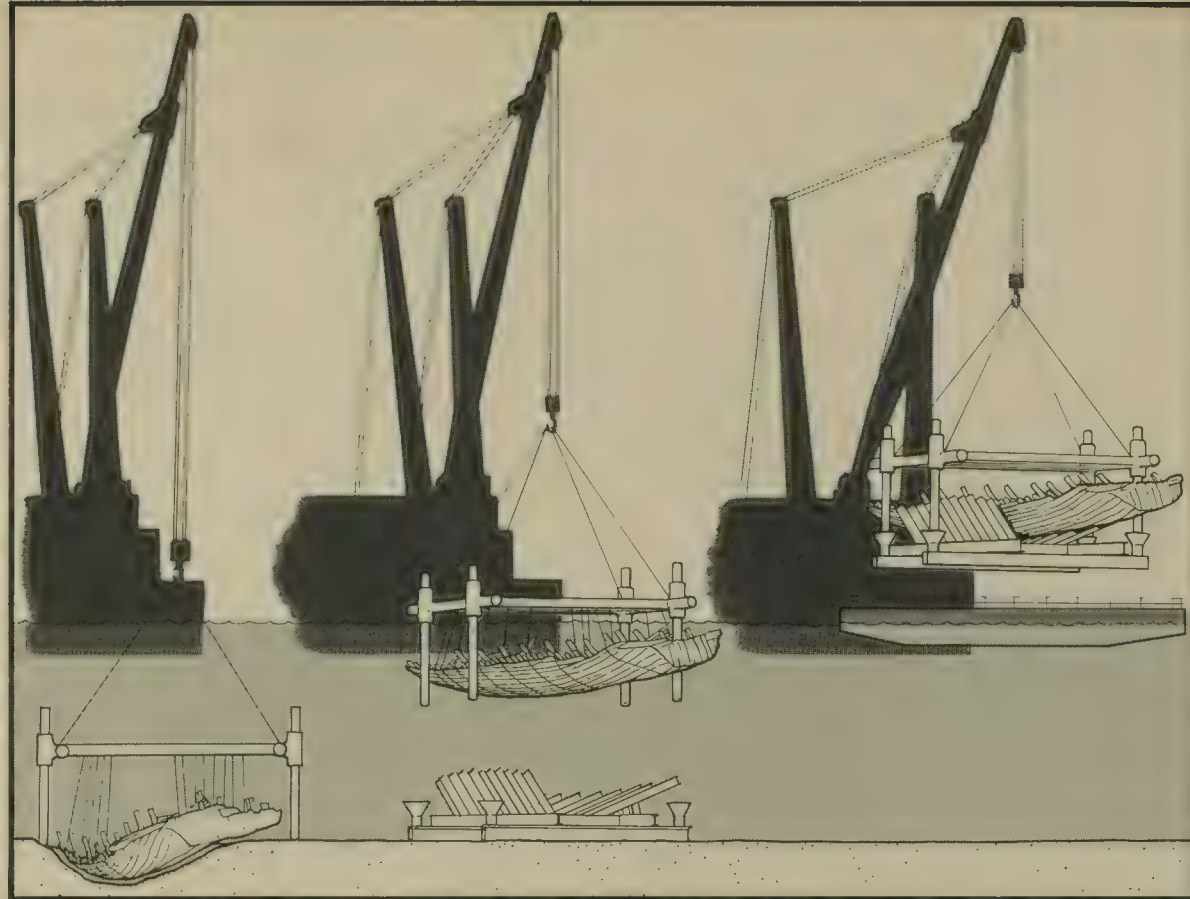
Between 1971 and 1978 a series of excavations was carried out outside the hull to determine how much of the structure survived. A deep trench on the port quarter revealed the keel, stern post and rudder, and a section of coherent carvel-built hull was surveyed. The angle of inclination in the seabed was found to be 60° from the vertical and the starboard side of the square transom was also examined and recorded.

On the starboard quarter, a section of the "lapstrake" superstructure of the sterncastle was identified, with lightweight, overlapping oak planks fastened to each other and to the frames by small iron nails and firmly secured in place by a series of external oak standards, which were fastened through the planks to the frames by wooden treenails and iron bolts.

The mass of small items found in this area, which included pewter tableware, fragments of arrows, shot moulds and dagger handles, forced us to backfill the starboard excavation and concentrate on examining the bow of the ship. Financial and technological support were too limited at that time to allow a major excavation within the sterncastle to continue.

In 1977 an excavation outside the bow on the port side revealed that the stern had collapsed beneath the weight of the forward projecting bowcastle some 50 to 80 years after the ship sank. Careful examination of the hull aft of the stem and the associated objects stratified in the silts within the scourpit beneath the bow and along the port side showed the sequence of biological and mechanical erosion that had occurred.

After the ship sank she lay on her starboard side with a considerable portion of her hull and the castles at the bow and stern exposed to current action above the seabed. The tidal currents that sweep the site had deposited fine silts and lenses of seaweed in the calm water inside the hull, and very soon most of the objects deep inside the ship were entombed in a reducing atmosphere caused by the decomposing vegetable material. But these same currents eroded deep, wide scourpits beneath the forward projecting hull and along the port side, and a narrower



The hull of the *Mary Rose* is to be suspended by nylon straps from a steel lifting frame and transferred under water to a steel cradle made to fit it exactly. Encased in the whole box framework, it is to be lifted to the surface and towed ashore.

scourpit beneath the sterncastle on the starboard side. As long as the hull remained intact these scourpits were kept free from debris by the currents, but by the beginning of the 17th century the exposed structure on the port side had been weakened by the mechanical attrition of the silt-laden currents and by biological attack from *Nototeredo norvegica* (shipworm) and *Limnoria lignorum* (gribble).

The outer planking collapsed into the scourpits to be followed soon after by the frames or ribs of the upper hull. The heavy guns from the port side of the ship, which had fallen towards the starboard side when the ship sank, lay exposed above a cross section of the hull. Once the superstructure had collapsed, the site was relatively stable with only scouring along the lines of the deck beams and across the transom at the stern. The collapse of the heavy bowcastle structure had torn the stern away from the keel and several butt joints in the hull planking had opened as a result, but immediately aft of the keel/stem scarf the hull remained a coherent structure. In 1978 a trench across the ship at the bow revealed the remains of two decks *in situ*, the orlop deck aft of the forepeak and the main deck beneath the bowcastle.

In November, 1978, two important meetings were convened in Portsmouth by the *Mary Rose* (1967) Committee. The first meeting was attended by archaeologists, ship historians, naval architects and museologists who, after considering the results of the excavation, agreed that the *Mary Rose* should be completely excavated and recorded *in situ* as she lay in the seabed. It was

further recommended that after the contents had been removed from inside the hull it should be recovered to be the centrepiece of a Tudor ship museum if this was found to be technically feasible. The second meeting was attended by salvage consultants and engineers, who agreed that on the evidence available it should be possible to recover the empty hull for conservation and display to the public in Portsmouth.

As a result of these two decisions the *Mary Rose* (1967) Committee formed the *Mary Rose* Trust, which was incorporated as a limited liability company in January, 1979. Sir Eric Drake was elected chairman and the Prince of Wales had consented to be the first president.

The programme of work was to be in five phases: 1, 1979—to remove the overburden of secondary silt deposits from within the wreck; 2, 1980-82—to remove all the primary silts from within the wreck together with the contents and most of the internal structure; 3, 1982—to prepare the empty half hull for recovery; 4, 1982-85—to replace the dismantled internal structure within the hull and complete the excavation report. The ship to be housed in a controlled environment during this period with limited public access; 5, 1985-2000—active conservation of the hull in a ship hall with full public access and ancillary interpretation in exhibition galleries.

The first two stages were completed by June, 1982, with the exception of the elaborate galley area in the hold which was excavated concurrently with the preparation for recovery.

The hull has been surveyed by the archaeologists, and areas of structural

weakness have been reinforced by replacing many of the corroded iron bolts with new steel bolts which pass through the hull and secure internal stringers to frames, planking and wales.

The hull, which will weigh less than 50 tons in water, will be lifted attached to a steel lifting frame by 80-100 wires securely fastened to eye bolts which will pass through the hull to spreader plates on the outside. The load on each bolt will be small, and the steel lifting frame will distribute the load and prevent any compression which would occur if the hull were lifted on a "sling" of man-made fibre strops.

Once the wires are in position and underwater tunnelling with water jets has broken the stiction between the hull and the underlying clay, the underwater lifting frame will be lifted on four hydraulic jacks built into their legs. The hull will then be lifted by crane on to a purpose-built steel cradle positioned on the seabed near by. A mattress of conformable bags of water and air will cushion the hull and prevent any deformation of the timbers when the cradle is lifted for transport ashore.

The cradle will be the museum cradle for phase 4 and all the initial work to reinstate the dismantled decks, cabins and companionways will take place in no 3 dock in Portsmouth Royal Naval Base. It will be a homecoming in the true sense of the word. Built from 1509 to 1511 in the world's first dry dock in Henry VIII's naval base at Portsmouth, the *Mary Rose* was a successful ship and a key ship in the evolution of English ships of war, and deserves to lie alongside Nelson's flagship, *Victory*, in Maritime England Year ●



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Going down the Zambezi

by David Higgs

Some members of Sobek, an American organization which arranges pioneering expeditions, and some experienced river runners attempted a year ago the first descent of the Zambezi River from the foot of the Victoria Falls to the mouth of Lake Kariba in six specially designed inflatable boats. The author, who made the trip camera in hand, gives some impressions of running one of the most violent rivers in the world.

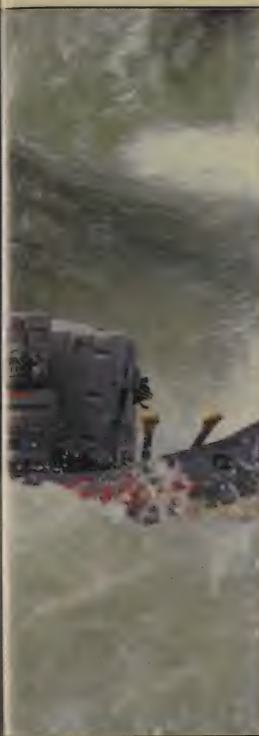
... A great snout of water slipped away below us like a giant, dark green, slippery dip. As the current grabbed the boat we felt enormous acceleration. Suddenly we realized we were at the bottom of the slide and above our heads towered a peak of white, roaring foam. As the boat crashed into the wave it seemed that we would be swallowed up as our world disappeared in flying spray. At times the boat stood on end, but somehow each time this happened we would eventually ride out the wave ... The boat was brimming with water but still riding high and we were amazed to see that where we had begun was now 100 yards behind us. Time, like the river, had seemed to concertina and spat us out several seconds too early. This was what they called river running ...

The expedition comprised five boats, each rowed by an experienced Sobek boatman, and one boat paddled by a crew of six ... On the second day the paddle boat was going through a particularly rough rapid when one man was struck by a huge wave and knocked into the water. Another crewman tried to grab him as he disappeared into the foam and was himself thrown into the water, where he

»»→



The boats were launched into the Boiling Pot, above, 200 yards from the foot of the Falls. Top, one of the inflatables approaching the Eastern Cataract.



Going down the Zambezi

became caught in a trough between the waves and was hurled against the rocks several times and badly injured. The first man was washed down the rapid and recovered without too much trouble...

After six days we were nearing the end of the Batoka Gorge with its walls of black igneous rock... As we splashed down a small chute of white water we noticed a commotion on board the boat just ahead. It was not clear what was happening but above the noise of the water we could barely hear the word "croc" being shouted. Soon we could see that the leading boat was partially deflated.

We all began to paddle towards a rocky beach where the damaged boat was being hurriedly hauled from the water. As we beached we could see that one of its inflatable sections was ripped apart. A crocodile had attacked the boat; the highly inflated section had burst like a balloon as the reptile's teeth punctured the heavy, rubberized fabric. The creature had even come back for a second bite, despite the noise and blast from the exploding section, and had had to be beaten off with paddles...

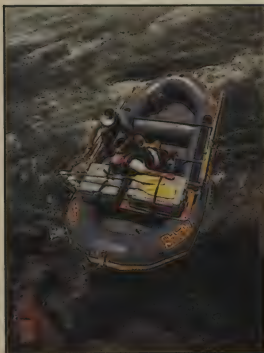
A few miles farther on we came to a long and sus-

tained rapid running away from us for 150 yards in noisy, white confusion... The first boat seemed to descend without major problems and so we, too, started off into the current. I crouched in the front, clutching one of the boat's ropes in one hand and a camera in the other. Waves began to crash over the boat as I snapped away, and spray lashed us from all directions. I hardly saw what happened next. I glimpsed the boatman's mouth open in horror and the world turned upside down. Suddenly I found myself in the water and underneath the upturned boat, still clutching grimly on to the piece of rope. I was not conscious of fear, only the need to prevent the boat from bashing down on my skull... As I tried to get my feet downstream, to take the blow from any rocks I might get washed into, the boat suddenly landed on top of me. This happened several times and each time I would struggle from underneath the water, gasping for breath. Eventually the water's fury eased and my two companions, who had already clambered on to the upturned boat, grabbed my arm and pulled me on board just as we passed over a mass of boulders...

Ten days after leaving Victoria Falls, the first attempt to run the Zambezi River had been successful and the contest was over ●



Top, a Sobek boatman paddles through giant waves on the fateful second day when a member of the expedition, above, was washed overboard, hurled against rocks and seriously injured, right, while trying to grab another crew member who had been knocked into the water by a huge wave.



Top, an inflatable being piloted through white water approaches the worst rapid of the trip. Left, one of the crews, engulfed in spray, fights for control. Above, members of the expedition celebrate Halloween.

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THE COUNTIES

James Bishop's

MIDDLESEX

Photographs by Clive Boursnell



Pinner High Street has survived the pressures of suburbia to retain the character of a small country town. On the Wednesday after Whit Sunday the street is closed for a fair, an annual event that has taken place for more than six centuries.

Officially Middlesex should no longer exist. It lost a large proportion of its inhabitants and a good chunk of its land to the county of London under the Local Government Act of 1888, and the remains were swallowed up 75 years later to satisfy the insatiable appetite, and to meet the administrative convenience, of the Greater London Council. But a bureaucratic death sentence has not so far succeeded in exterminating the individual character of the area, which is suburban rather than urban, and very different from the city which in many ways has been dependent upon it—first for food and water, then for manufactured goods, and now, as always, for people.

Today people are Middlesex's most obvious characteristic. The county is London's densest dormitory. There is no obvious break between the houses and streets of London and the inner ring where Middlesex begins—Chiswick and Acton, Highgate and Wembley, Hornsey and Finchley, Tottenham and Edmonton—but the people who live in these places will still tell you that

they live in Middlesex. The rows of semi-detached and terraced houses in which they live, and which have spread from the arterial roads and the underground railways almost to the limits of the county's borders with Essex, Hertfordshire and Bucks, are undeniably monotonous, though perhaps they seem more so from the train or to the passing motorist than they do to those who live inside them. But they provide reasonable comfort, patches of land on which to grow grass, flowers and vegetables, and an element of privacy.

To those who previously lacked them the acquisition of such advantages must have seemed akin to gaining a smallholding in paradise. Macaulay may have had something different in mind when he pronounced that an acre in Middlesex was better than a principality in Utopia, and certainly he cannot have imagined the county as it is today, but as a historian he would have

recognized that suburbia, for all its unattractions and disadvantages, meets the needs, albeit inadequately, of many of those who have to work in or near the centre of London. Critics who note the ugliness and uniformity of the suburbs, and conclude that life within them must be equally drab and standardized, are wrong. Architects may certainly be condemned for lack of inspiration in designing them, in Middlesex as elsewhere, and local authorities can be criticized, perhaps particularly in Middlesex, for insisting that small suburban areas be renamed and integrated to form part of larger groups instead of preserving their individuality, originality and eccentricity.

But there is romance in the suburbs, and it shows in small ways—such as the decoration of houses and the design of gardens, in the custom of naming houses *Ivanhoe* or *The Poplars* rather than numbering, and in the abandon-

ment of the city word "street" in favour of "avenue", "way" or "close"—as well as in some grander gestures of personality. As a boy living near Pinner I used to enjoy visiting that attractive little town, where I would sneak into the churchyard to gaze at the tomb put up by J. C. Loudon, the Victorian horticulturist who is credited with the spreading of plane trees in so many London squares. He erected an extraordinary obelisk, from which two ends of sarcophagi stick out at either side 10 feet above the ground, in memory of his parents. Another local eccentric I used to enjoy hearing about was Daniel Dancer, who was born in Pinner in 1716. He lived a life of almost total seclusion, eating only one meal a day, which always comprised baked meat and a dumpling, and wearing hay round his feet instead of boots. Though he inherited a sizeable estate in Harrow Weald his lands lay fallow to save the cost of cultivation. Dancer has an entry in the *Dictionary of National Biography* in which he is described simply as "miser". I have no doubt there ➤➤

Middlesex

are many equally engaging individuals living happily in Middlesex today.

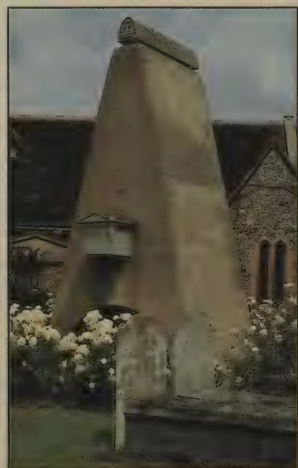
Though I was not born in the county I lived there as a child in the 1930s and throughout the war years. We rented a 17th-century farmhouse which at that time lay in an enclave of fields between Headstone Lane and Hatch End, two modern villages well served both by the bustling red electric trains of the Bakerloo line and by the more stately brown ones of the LMS from Euston and Broad Street, and inevitably destined, like two blobs of mercury, to spread and join in an indissoluble mass of housing, as they now have. The old farm buildings have been swept away by this growth but the house remains. Known as Letchford House, it is used as offices with the garden turned into a car park. The mulberry tree at the front has survived and is bearing fruit, though I doubt that the birds have the leisure and the peace now to gorge themselves until they collapse upon the lawn, well beyond take-off weight.

The house also retains its cellar, from which it was alleged there was an underground passage leading to Headstone Manor, more than half a mile away. The Manor is a small, well preserved, two-storeyed house, dating from the 15th and 16th centuries, and surrounded by a brick-banked moat. It once formed part of the medieval estates of the Archbishop of Canterbury, and it is believed that Wolsey, when rector of Harrow, lived here. Outside the moat is a fine barn with 10 bays, dating from about 1600, used now for concerts and other entertainments. If there is a hidden escape route from the moat it may date from the

Civil War, when it was occupied by Sir Francis Rouse, one of the many influential men of Middlesex who supported the King's party.

Headstone Manor lies within a park and recreation ground, carefully tended and jealously protected, as such small areas of open space have to be in Middlesex, though even today the explorer prepared to leave his car will find, towards the outer rim of the county, pleasant woods and fields of sufficient size and number to illustrate what it was once like. It is possible to get lost in the country beyond Ruislip, and from Headstone Lane station it is 'only a few minutes' walk across the fields to Pinner Park Farm. There is another farm up Oxhey Lane, and if you turn into Old Redding towards Harrow Weald you will come to the view point marked in the Ordnance Survey map of west London (by which is meant mostly Middlesex), from which opens up a wide panorama across to Harrow-on-the-Hill, and thence out westwards in the direction Byron used to view from his perch on the Peachey Stone in the churchyard of St Mary's on the Hill. The stone is now protected by iron casing, and the view is very different, with a prominent gas-holder marked for the identification of aircraft making for Northolt and almost uninterrupted housing spreading out to Hayes, with Heathrow beyond. Byron would no doubt have known of Hayes. Michael Robbins, in his excellent survey of the county published 30 years ago, noted that Hayes in the 18th and 19th centuries was reputed to be a neighbourhood of peculiar uncouthness and barbarism. Twentieth-century Hayes, an area of factories and housing estates, is more

→→



Top and top right, Middlesex housing—the same only different. Above, Grim's Dyke near Old Redding. Right, the Loudon monument in Pinner churchyard.

Left, 17th-century barn at Headstone Manor, with the moat and manor house beyond. Above centre, exterior of Syon House, which gives no hint of the Adam magnificences within. Above, Letchford House as it is in use as offices today.



Middlesex

subdued, the dullness of its architecture redeemed only by the prettiness of its girls.

Behind the view from Old Redding lies Grim's Dyke House (now a hotel), a Norman Shaw confection of heavy timbering, overhanging gables, incongruous chimneys and leaded glass windows designed for the painter Frederick Goodall. Later it became the home of W. S. Gilbert, who died there in 1911 of heart failure after saving a girl from drowning in the lake. Just up the road is a pub called *The Case is Altered*, where as children we used to be revived from our walks up the Weald with a glass of ginger beer and a Bath Oliver.

Grim's Dyke itself is a mystery, and to sightseers probably something of a disappointment. It is not much of a ditch to look at, though with its accompanying bank it is in some parts up to 10 feet deep and perhaps 100 feet wide, and it is in fact only occasionally visible. It runs from Pinner Green to Harrow Weald, where it can most easily be identified running alongside the golf course until it ends up in the grounds of Grim's Dyke House, where it has been dammed to form part of the lake. It is generally assumed to have been Saxon, though Michael Robbins was careful not to rule out the possibility of a prehistoric origin. He does not believe it to have been built for military defence, but suggests that it might have delineated two spheres of influence—perhaps Teutonic invaders from the north and Middlesex tribes clearing the forests from the south. Another theory is that Grim's Dyke was linked with

hunting enclosures, even with Enfield Chase, constructed for driving animals during the hunt.

More truth may lie buried in the clay on which Middlesex rests, but at present it has to be conceded that, apart from the problem of Grim's Dyke and the continuing importance of the Roman roads of Watling Street and Ermine Street, there is not much of ancient or medieval interest in Middlesex. Dr Nikolaus Pevsner has suggested that a history of art and architecture in England before Henry VIII might omit the county altogether, and it would be presumptuous to argue with him. There are plenty of later treasures to concentrate on—Syon House and Osterley Park for Robert Adam, Swakeleys at Ickenham for Inigo Jones, Chiswick House and garden for William Kent, Strawberry Hill in Twickenham for Horace Walpole's adventure in Gothic, Harrow school for Victorian worthiness, Bedford Park and Hampstead Garden Suburb for the first and most memorable experiments in this form of modern living, Charles Holden's underground stations and a good many striking new churches all over the county for examples of acceptable modern architecture. Crowning all, and the reason why Pevsner stopped short at Henry VIII, is Hampton Court, the grandest house of its time, made even grander by the later work of Christopher Wren, and certainly the most important surviving house in Middlesex.

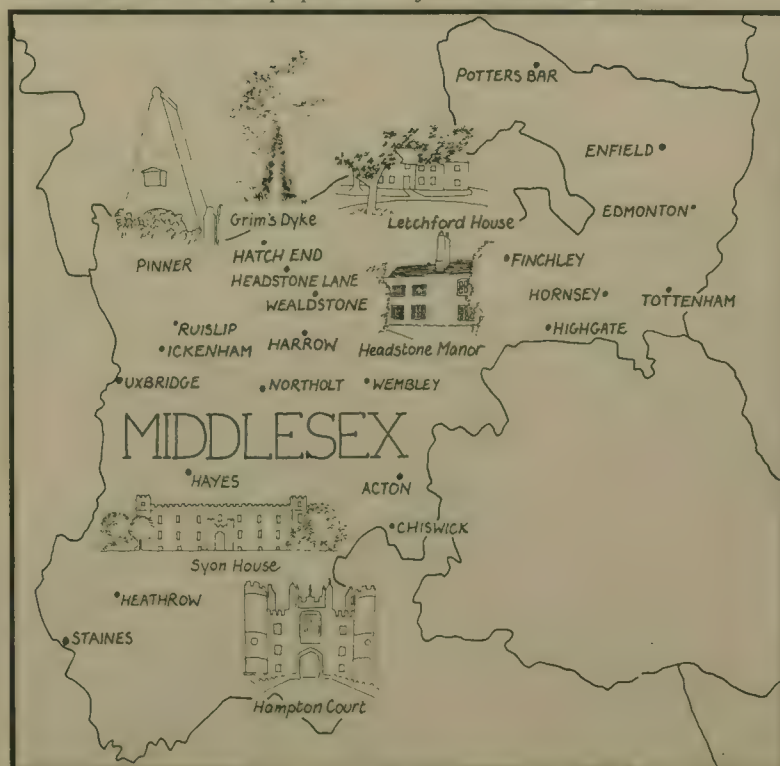
Nonetheless I would not want to end this personal memoir of a part of Middlesex with a flourish of trumpets that might seem too close to a lament for

things past. We can regret, particularly when we see rare glimpses of old rural Middlesex, the passing of Sir John Betjeman's lost Elysium, and the loss of some of the finest agricultural land in England, but in contemplating the county as it is today we should also recognize that, given the economic conditions of the 19th and 20th centuries, the development of the county for more and more people to live in was inevitable. Perhaps it was also inevitable, given the nature of the people, most of whom want houses and gardens of their own and are prepared to

The view today from Byron's seat at St Mary's, Harrow-on-the-Hill.

travel considerable distances from their work to get them, that development should have been along the lines it was.

Above all, I believe it should be recognized that Middlesex is an entity worth preserving. It is more than a name, more than a postal address and a highly successful cricket team, and to assume that it is London is to misunderstand the history and nature of both the city and the county and to do justice to neither.





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The pictures on this and the following pages are from Norman Arlott's *Book of Birds*, just published by World's Work at £12.50, in which he has painted 30 of his favourite birds. Norman Arlott has twice won *British Birds'* Illustrator of the Year award—in 1980 and 1981.



The Fairy Blue Flycatcher, *Erannornis longicauda*, a bird of East Africa.



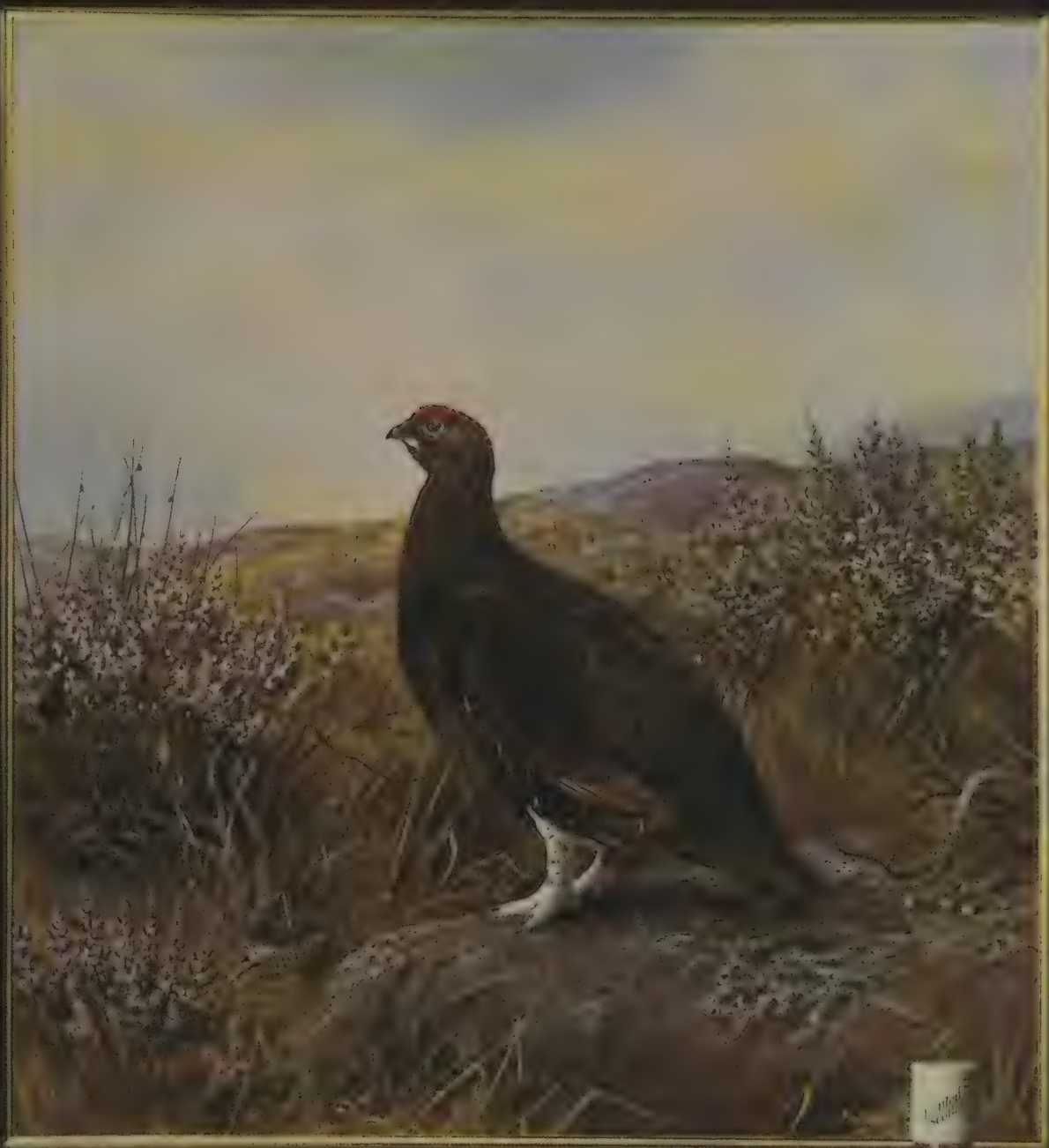
The Scarlet-chested Sunbird, *Nectarinia senegalensis*, from East and Central Africa.



The Bullfinch, *Pyrrhula pyrrhula*, a bird widespread in Britain except for the far north.



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Artist of the Broads

by John Batchelder

The work of Stephen John Batchelder is on exhibition this month at the Great Yarmouth Museum to mark the 50th anniversary of the Norfolk artist's death. His grandson remembers the man and his painting.

Although he was of East Anglian stock, Stephen John Batchelder was born on January 17, 1849, in Bolton, Lancashire, where his father, a travelling showman, was touring with his diorama in which he exhibited panoramas and dissolving views. Ten or 11 years later the family moved from Bolton to Preston and at school there the young Batchelder had the chance to study free-hand and model drawing, before finding employment in a printing works. At this time he began to paint scenery for his father's dioramas.

In the early 1860s the family moved back to Norwich, where father and son set up in business as photographers. However, this venture was not successful and in 1868 Batchelder obtained a post as photographer's assistant in Great Yarmouth, where he lived for the rest of his life, in due course taking over his employer's business. During this time he attended classes at Yarmouth School of Art and studied the basic principles of drawing and painting, already revealing the scrupulous care and the mastery of perspective which are apparent in all his work.

Before leaving Norwich for Great Yarmouth, Batchelder, at the age of 19, had married Anna Lubbock by whom he eventually had three sons, one of whom died, and three daughters.

When the lease of his photographic premises expired in 1882 Batchelder decided to devote himself entirely to painting and sketching. The following year his father submitted examples of his work to G. T. Dimmock of Norwich, who launched him on his new career with a one-man show in Norwich. At this first show two of his best-known pictures made his reputation: *Boat on Barton Dyke*, with its nodding rushes and the water ruffled by a breeze, and *The River Bure from the entrance to Hoveton Great Broad*. In 1895 came two companion pieces, the fine *Eccles Church* and *The Lonely Sentinel*, showing the steeple, its base in the sea, with waves breaking into spray and foam around it; and, in the same year, one of his own favourite paintings, *Thorpe Village, near Norwich, from the River Yare*.

Batchelder's output was prolific. His best-known paintings were of a fair size, upwards of 13 inches by 20 inches, but he had found early on that there

was a ready market for small pictures, perhaps 7 or 9 inches by 10 or 12 inches, or even less. Thus, when funds were getting low, he might spend a few days producing several of these smaller pictures which he would take to his agent or to Jarrold and Sons of Norwich in the sure knowledge that he would receive £1 or £2 apiece (this in the days when 30 shillings was a fair weekly wage for a working man). Nor did he treat these smaller paintings as mere pot-boilers, but was as meticulous as ever in producing them.

In the case of almost all his pictures, large or small, Batchelder took the trouble, first, to write on the back an exact description of the subject, for example, "Norfolk Wherry and Drainage Mill near Stokesby, River Bure", or "Norwegian Brig moored in Lowestoft Harbour". Then, below the title, he would put two columns. The left-hand column contained a description of the "Idea" and whence it came; the right-hand column was headed "Execution" and set out in considerable detail the manner of its painting and the paints and colours used.

Batchelder was primarily a water-colourist and proved much less happy when working with oils. Perhaps the most notable of his oil paintings was *Jubilee Night from Mousehold Heath*, shown in July, 1897, a large and striking picture of Norwich as viewed from the heath on the night of Queen Victoria's Diamond Jubilee.

Earlier, at an exhibition of the Ipswich Fine Art Club, "the best picture in the gallery for quality, meaning and atmosphere" was judged to be a painting of the Norfolk Volunteers passing their shooting test before going to the front in the Boer War. Batchelder was an old Volunteer, spending many years in the Corps until he left in 1898.

Failing eyesight compelled Batchelder to give up painting in 1929, when Jarrolds acquired his whole collection of watercolour drawings and original sketches, arranging exhibitions of them at Norwich and Cromer. In January, 1931, Arthur Patterson wrote in *The Eastern Evening News* that his "long-time old friend, Stephen Batchelder, whom to know is to admire and love, is placidly spending life's autumn, having laid aside his brushes, not a rifle shot distance from his favourite Bure". He



Yacht on Ramworth Broad, 18 by 9 inches; above left, *Belbough Church*, 13½ by 20½ inches; left, *Thorpe Village, near Norwich, from the River Yare*, 13½ by 20½ inches.

died 18 months later on June 19, 1932, in his 83rd year, at 7 Garrison Road, his home for 64 years. By then he had lost interest in life for, after nearly 50 years, he could no longer paint his beloved Broads.

Batchelder had a dominating personality in the domestic circle but, when the mood was right or he was among friends, he could be the life and soul of the party.

Although he appeared quite certain of the quality of his work, he did seem to need and expect continual reassurance and approval from those around him. One day when he felt that one of his daughters-in-law was showing insufficient appreciation of his latest work, he asked her sharply what was wrong with it. She replied that it was all

right, but it would be nice if he occasionally painted something other than water, skies and reeds. He was certainly annoyed but apparently accepted the challenge, for shortly afterwards he presented her with a painting of an autumn scene.

On another occasion his younger son invited his displeasure by proposing to frame some of his pictures with gilt mounts. Batchelder had long laid down that only white mounts showed off his paintings properly. However his son went ahead with some carefully selected pictures and when, on a visit, Batchelder saw them he had the grace to admit that his son had been right at least about some of his pictures. Today all of them continue to give pleasure to their owners. ●



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Watchers of the southern skies

by Patrick Moore

Siding Spring Mountain, near the town of Coonabarabran, in New South Wales, is a peaceful place. The ancient volcanoes of the Warrumbungle range last roared out 13 million years ago; today everything is quiet, and in the National Park kangaroos, wallabies and other kinds of roos are left blissfully undisturbed. Siding Spring itself is not really high; it rises to little over 4,000 feet, but it has achieved fame in recent years because it is the site of what many astronomers regard as the world's best observatory.

Driving up the wooded road can be a somewhat hazardous business, particularly after dark, because kangaroos have remarkably little road sense and are apt to bound out without the slightest warning. In the sunshine it is very attractive; gaily coloured birds add to the scene, together with the occasional koala bear. Then, quite suddenly, you come in view of the large dome which houses the AAT or Anglo-Australian telescope, the main instrument at Siding Spring Observatory.

The dome, 120 feet across, weighs a full 500 tons. The old volcanic rocks are completely stable, but to guard against any possible shaking the telescope is based separately from the actual building. In design the telescope is conventional enough. There is the usual skeleton tube and equatorial mounting; the telescope assembly weighs 335 tons. The heart of the telescope is the main mirror, which has a diameter of 153 inches, and is made of Cervit, which is much more suitable than old-fashioned glass. It has been said that the light-grasp of the AAT is so great that it could detect a candle-flame at a distance of 1,000 miles. It can certainly record stars 10 million times fainter than those which can be seen with the naked eye.

The AAT is completely computer-controlled, and the observer spends his time in comfort in the adjacent control room, watching a television screen. To set the telescope, the required co-ordinates are plugged in; at the touch of a switch the telescope swings slowly but smoothly to the position indicated, and the dome moves until the slit is in the correct place. The setting is accurate to within a couple of minutes of arc, and a slight manual adjustment is enough to bring the target into the centre of the field of view. Then the driving mechanism takes over and work can continue without any danger of the object drifting out of the field.

Telescopes such as the AAT are not used for studying nearby objects, such as the Moon and planets; they are concerned with far-away stars and star-systems, and already the AAT has been used to make some remarkable discoveries. It was here, for instance, that



Parkes Observatory's 210 foot wire dish has recently been used to locate a pulsar in the Large Cloud of Magellan.

astronomers identified what is called the Vela pulsar. This stellar wreck—all that is left of a formerly very bright and massive star which blew itself to pieces in a supernova explosion—is reduced to a tiny, rapidly spinning, super-dense object made up of atomic particles known as neutrons. These pulsars emit radio waves, and hundreds of them have been found, but only two have been identified with visual objects. One is in the celebrated Crab Nebula, the remnant of a supernova seen in the year 1054. The other is in the southern constellation of Vela. The radio position was known; the great power of the AAT allowed the object itself to be recorded. It is the faintest visual object which has ever been tracked down.

Though electronic devices have come so much to the fore, old-fashioned photography is not neglected at Siding Spring, where David Malin has used the AAT to take what are without doubt the most magnificent pictures of gaseous nebulae and remote galaxies ever obtained. It is also important to note that the telescope is in the southern hemisphere and can be used to study the stars of the far south which never rise above the horizon of the great northern observatories, such as those in California. We in Britain can never see the Clouds of Magellan, the Southern Cross, the Centaur or the very richest parts of the Milky Way. We are also denied a view of Eta Carinae, which is certainly one of the most fascinating objects in our Galaxy.

Eta Carinae is about 6,000 light-years away, and is immersed in a mass of dust and gas—the so-called Keyhole Nebula. For a time during the last

century it was the brightest star in the sky apart from Sirius, and was then estimated to be as powerful as about six million Suns put together. Since then it has faded and is below naked-eye visibility, but its total energy output has not changed much and it is exceptionally strong in the infra-red. Recently there have been suggestions that it is approaching the climax of its brilliant career, and may be about to “go supernova”. If so, it will shine for a while as brightly as a quarter-moon. The outburst may not happen for another century, another 1,000 years or even a million years or so, but you can never tell. Visually, Eta Carinae looks very odd; I have described it as a “red blob”.

A few hours' drive from Siding Spring is the little town of Parkes, where there is an observatory of a completely different kind. The main instrument is a 210 foot wire dish used to collect radio waves from the sky. It came into operation in 1963, not long after the completion of the huge 250 foot radio telescope at Jodrell Bank in England, and has played a major role in all types of investigations. There is the closest possible collaboration with Siding Spring, particularly in connexion with pulsars and the much more remote, decidedly puzzling objects known as quasars. Recently the 210 foot dish has been used to locate a pulsar in the Large Cloud of Magellan, a galaxy well outside the boundaries of our own, lying at a distance of over 150,000 light-years. There has also been the case of Quasar 2000-330.

Quasars lie at distances of millions or even thousands of millions of light-years. They are small compared with

galaxies but are incredibly powerful, and even today we are by no means sure of their nature, though evidence is growing that they are essentially the central parts of exceptionally active galaxies. Many of them are powerful radio sources. A particularly interesting example was detected at Parkes in early 1982, and the information was passed straight to Siding Spring, where the AAT was used to track it down optically. Visually, 2000-330 looks like a dim, slightly blurred star, but it is believed to be at least 13,000 million light-years away, in which case it is the most remote object known to us. It is speeding away at about 95 per cent of the velocity of light, and cannot be far from the boundary of the observable universe.

The AAT is not the only telescope at Siding Spring. There are others, including a special instrument operated by the University of Edinburgh; this has been used for a new, comprehensive survey of the southern sky—and also in a search for Halley's Comet, which is now on its way back after an absence of over 70 years and may be detected at any time.

In sheer size the AAT with its 153 inch mirror is easily surpassed by some other telescopes, notably the Russian 236 inch in the Caucasus and the Palomar 200 inch in California. But it is an open secret that the Soviet telescope is giving a considerable amount of trouble, and the Palomar giant is now more than 30 years old. All things considered, it is fair to say that even if the AAT has its equals, it has no superiors. It is a telescope of which its makers and users can be justly proud.

A man in a long, tan Crombie coat stands next to a dark-colored car. A woman is seated in the driver's seat of the car, looking towards the camera. In the background, a private jet is parked on a tarmac at night, illuminated by airport lights. The scene conveys a sense of luxury and sophisticated arrival.

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Winter chic

by Ann Boyd. Photographs by Perry Ogden.

Once the fashion business was extremely dictatorial. If designers decreed that everyone should wear full skirts, everyone did, and if fashion editors decided that purple was the colour of the season, it was not worth your fashionable salt to be caught wearing anything else.

Today fashion is freer. There is a much wider choice of looks and this winter is no exception. You can be elegant, tweedy, ethnic, sporty or maybe best of all, simply chic. If you feel that the chic and simple look is the one for you, tie it all together with one colour—navy. Try your navy with different colours like burgundy and grey instead of the traditional red and yellow, although white is still its best team-mate.

When American designer Ralph Lauren showed his winter collection in New York, one of the groups of clothes to win loud applause was an understated selection in navy, grey and white.

There were simple grey trousers worn with a navy cashmere sweater and a string of pearls, navy suits with single-buttoned jackets and slim navy coats.

It is an almost infallible combination. It will not date and is easily worn by those of us who might be frightened by ultra-high fashion.

I have chosen some home-grown English navy. The coats and suits are expensive, but good tailoring is worth it. Wear it very simply and keep accessories to the minimum. Blouses look good with a plain round neck, and sweaters should be unadorned. You can add coloured ribbed tights, worn with brogues or small-heeled pumps, and jewelry should be carefully chosen. Pearls always look sensational with navy, but if you feel like something bolder try some antique Celtic jewelry—this winter's newest look. This jewelry is expensive, but keep your eye open in antique markets, where you might be lucky ●



Above left, navy round-necked sweater by French Connection, £26.50, sizes S, M, L, assorted colours, from Connections, 11-12 James Street, WC2, and branches; Friends, all branches, and all branches of Fenwick, and Frocks of Liverpool. Grey wool culottes by Stephen Marks, £41, sizes 8-14, from Friends, 193 Sloane Street, SW1; Clothes Peg, Chiltern Street, W1; and Warehouse, Glasgow. Burgundy sweater, £16.95, sizes 10-14, assorted colours, from Fenwick, New Bond Street, W1. Burgundy pumps, £35.99, from Russell & Bromley, 24 New Bond Street, W1,



and main branches. Ribbed tights, £11.99, from Liberty, Regent Street, W1. Jewelry from Fenwick. Old Rolex from a selection at Butler & Wilson, 189 Fulham Road, SW3. Above right, navy trouser-suit by Stephen Marks, £152 (photographed with optional skirt, £39), sizes 8-14, assorted colours from Friends; Grapevine, Doncaster; Miss Selfridge, Mirror Mirror, Duke Street, W1; Last Resort, Bath; Avanti, Colchester. Pearl stud ear-rings from Fenwick. Pearl necklaces and brooch from a selection at Butler & Wilson.



Navy coat by Stephen Marks, £115 (90 per cent cashmere, 10 per cent nylon), sizes 8-14, from Friends; Phase 8, Fulham Road, SW3; Chantal, Southport. White poly/cotton blouse, £17.95, sizes 10-14, also in cream, red, sea blue and royal blue, from Fenwick; burgundy tights from Liberty. Navy brogues, £22.99, assorted colours, sizes 3-7, from Sacha, 351 Oxford Street, W1, and other branches. Celtic jewelry from Butler & Wilson. Left, navy jacket with giant sailor collar by Jeff Banks, £25, sizes 10-14, also in grey and beige, from Warehouse, 19 Argyle Street, W1, and branches. Pearls from Fenwick. Celtic ear-rings and brooches from a selection at Butler & Wilson.

Hair by Peter Forrester at Daniel Galvin. Make-up by Maudie James.

Ann Boyd is Fashion Editor of *The Sunday Times*.

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Magical glass



KIM SAYER

by Ursula Robertshaw

The exquisite glass we illustrate is by three different artists who at present comprise the London Glassblowing Workshop at Rotherhithe. This treasure-house of studio glass was founded by Peter Layton in 1976. He was trained in ceramics and taught pottery in the United States and in London before helping to found the Glasshouse in 1969. Right from the start he exhibited a wonderful flair in his new medium and his glass, is now in public collections in the United States and in Britain.

Norman Stuart Clarke gained a BA

in glass and ceramic design at Middlesex Polytechnic before working for a year at Nazeing Glassworks, Essex. He joined Layton in 1978. Siddy Langley joined the group in 1979 as an apprentice to Peter Layton, having discovered the fascination of working with glass at a weekend course run by him; and at the end of her apprenticeship, such was her evident talent that she was asked to make the third member of the group. She is being given an exhibition at Coleridge of Highgate from October 21 to November 6. The other pieces we illustrate will also be on show there.

From the Rotherhithe workshop emerges some of the most beautiful

glass to be seen since the high days of Art Nouveau and the products of Gallé, Lalique and Tiffany. There are pieces which seem to hold trapped moonshine, pieces with the gleam of shot silk or the shimmer of moving water. The ovoid vase by Norman Clarke evokes a twilight landscape with a tree silhouetted against a huge moon which is most certainly not the familiar one we see from Earth. I was transported into the land of Tolkien.

We show three pieces by Layton: a flattened shell-like form, lustrous, with veins of mother-of-pearl and deep-sea blue; a massive flask combining translucency towards the bottom with a

Vase and flask, both by Peter Layton, £159.75 each; vase by Siddy Langley, £53.25; vase by Norman Stuart Clarke, £63.90; shell by Peter Layton, £74.50.

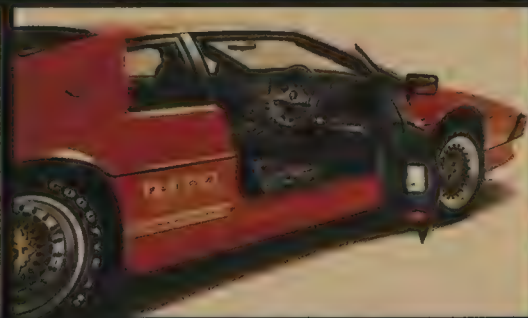
veined opalescence at the top; and a vase which evokes winter branches seen against a lake with a pearly sky behind.

Siddi Langley's pretty rounded vase is flashed with lustrous leaves on the surface. Her glass is distinguished by its lightness and delicacy. But though the three artists work together and are influenced by each other, you soon learn to distinguish their several styles. Their pieces are as alike, and as different, as are members of the same family ●



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The shape of cars to come

by Stuart Marshall

In my youth AD 2000 seemed so far distant that I could not imagine what the world would be like then. The two-penny bloods pictured us all living in things like glass mushrooms and going from place to place by conveyor belts or rocket-propelled trains.

It comes as a shock to realize that AD 2000 is no farther ahead than 1965 lies behind. Even allowing for the fact that technological change proceeds at an ever faster pace, it seems probable, to put it no higher, that 17 years hence we shall still be living in brick-built houses—and going from place to place by motor car.

As the recent NUR/Aslef v the rest scuffles proved, the stopping of the railway system is infuriating and inconvenient to the commuter but of little consequence to industry and commerce. Eight out of every 10 tons of freight are carried by road, as are 9 out of every 10 passenger miles travelled. Three out of five British households have the use of a car. Of every 100 journeys of more than 1 mile, 59 are by car, 17 by bus, 14 are on foot, seven by other means such as bicycles, and only three by train.

The car's dominant role as a people-mover will increase. By AD 2000 the proportion of households with access to a car will, if past and present trends are followed, be nearer four out of five. The switch to the energy-economical coach and away from the long-distance train, with its hugely expensive and relatively under-used infra-structure, will continue. Unless political considerations are allowed to tilt the balance against market forces, the rail system will be allowed to wither and funds will go to improving the road system. And new forms of public transport will arise for the disadvantaged who cannot aspire to car ownership.

But what of the car of AD 2000? Will it be so strikingly different from the kind we are driving today? Probably not. Beyond any doubt it will be propelled by an internal combustion engine burning a petroleum-based fuel, though not necessarily petroleum spirit or gasoline. The dominance of gasoline as a motor fuel is yielding to diesel oil, which began to secure its virtual monopoly in the road haulage industry half a century ago. Diesel fuel (we call it Derv in Britain and the industry knows it as gas oil) is cheaper to produce than petrol. It contains more calories—that is, more energy—per gallon and an engine running on it will deliver more miles per gallon. The advantage varies from nearly 50 per cent in stop-start traffic to perhaps only 10 per cent at maximum speed.

The diesel-engined car, especially in medium and larger sizes, is sweeping all before it in Europe. As fuel becomes dearer and the need to conserve energy



Top, the Aerodynamic Research Volkswagen, used to test new ideas in aerodynamics. Above, the Ghia Quicksilver, another car demonstrating aerodynamic design studies.

more apparent, it will make important gains here. This year probably 50 per cent more diesel cars will be registered in Britain than last year, when a similar advance was recorded. Liquid petroleum gas, once flared-off wastefully in oilfields, will make some inroads into gasoline usage. It does have advantages. Exhaust emissions are much less noxious and LPG, like gas oil, contains no tetra-ethyl lead to cause atmospheric pollution in densely trafficked areas. But there are snags with LPG: a car does fewer miles on a gallon of LPG than on petrol; it needs costly on-car storage because it is held under high pressure; the gas tanks increase weight and decrease boot space, because few motorists would countenance a car that did not run on petrol as well as LPG because distribution of the latter is so restricted; LPG's price advantage is artificial because it does not carry petrol's excise duty. If the Government felt it was losing too much money from a growing use of LPG in cars, it would at once introduce taxation.

Biomass fuel—mainly alcohol produced by distilling surplus crops like sugar—is not likely to make much

impact in Europe, unless our wine lakes and grain mountains grow in size. Alcohol does not have gasoline's calorific value but it has a high octane rating. Adding some alcohol to gasoline (gasohol) reduces the need for lead additive and petrol engines will take up to 15 per cent added alcohol without modified fuel systems becoming necessary. The car that runs on pure alcohol will not be seen in Europe. Even Brazil, which had planned to replace all gasoline-using cars with alcohol-engined ones, has run into problems. Alcohol readily absorbs water; adding water to a garage's storage tank is an instant, hard to detect way of making money.

The other components of a fuel-saving car are a slippery shape to defeat aerodynamic drag as far as possible; light weight; and a transmission that minimizes the work an engine has to do at motorway speeds.

At low speeds aerodynamic drag does not mean very much. Tyre rolling resistance is more important, which is why all the tyre companies are trying to produce tyres that offer as little rolling drag as possible without compromising wet grip, handling precision, ride com-

fort and aquaplaning resistance.

A car like a teardrop, which is the most slippery shape of all, is the ideal but in practical terms it is impossible. But every new model, as it appears, is aerodynamically better than its predecessor. The 1982 saloon or hatchback is much more slippery than the super-sports car of only 10 or 15 years ago. The AD 2000 family car will be much superior to anything on the road today.

Little things help. Windows that fit flush to the doors; a clean underside that smooths the airflow beneath the car; smaller, scientifically designed radiators through which the air passes with minimum disturbance—all these help to reduce drag. So do wheel discs that draw brake-cooling air outwards, aerodynamic spoilers front and back to eliminate fuel-wasting vortices from forming as the car pushes the air aside; and properly shaped rear view mirrors.

Every pound of weight saved helps to reduce a car's fuel demand. Lightweight, non-corroding plastics will gradually replace the sheet steel and cast metals from which today's cars are made. The spare tyre will almost certainly have disappeared by AD 2000, replaced by tyres that do not puncture or possibly may not need inflation air at all. In the pipeline are tyres that need no internal reinforcement, may be made from urethane plastics instead of rubber and could even be manufactured as a combined wheel/tyre, easily recycled when the part in contact with the road wears out.

The electronics revolution has already started to change our cars. By AD 2000 the ubiquitous microchip will choose the right fuel/air mix for best efficiency, control the transmission, provide all the information read-outs, tell us the best route for a given journey, warn us if we are going off course and may even directly debit our bank accounts with the penalty if we break the speed limit. The technology ➤➤

is available now; market forces will determine the rate at which electronics replace human functions and decision making in driving a car.

The ideal car

As anyone who has to drive 30,000 miles a year knows perfectly well, only three things really matter to the long-distance motorist: total reliability, a comfortable seat and a low enough noise level for the radio/tape player to be enjoyed at motorway cruising speeds. Everything else after that is a bonus. Motor manufacturers spend huge sums each year on finding out what the customer wants and on research and development to enable them to produce an attractive, profitable product in response to that demand. Yet they miss the obvious.

In the fortnight before writing this article I drove two cars with small aggravations that should have been plain to anyone. An otherwise admirable Vauxhall Astra was diminished in my opinion by lacking clearance between my legs and the steering wheel rim, which rubbed my trousers. (I am not a freak—just a little over 6 feet 1 inch.) A Lotus Eclat Riviera handled superbly and was a magic carpet on the motorway—but did the fascia have to be reflected so brightly in the large and steeply sloped windscreen? A matt black, suede-like surface would not have shown a ghost image in the glass

when the sun shone, as Ferrari well know. They use nothing else on their fascias. And does a car really have to have four keys—one for the doors, one for the boot, another for the glove box lock and a fourth for the ignition? They wear holes in your pockets when not in the car and dangle irritatingly from the steering/ignition lock when they are. Many cars make do with just one key that opens or turns on everything.

And could not all cars have external mirrors adjustable from inside? These vital safety aids are always getting knocked out of position in car parks. It is easy to adjust them single-handed from inside the car, difficult and time-consuming if you have to keep jumping in and out to do the nearside one. I do not even ask for electrical operation, delightful though that is. Just a simple knob on the inside will do, though several modestly priced Japanese cars have electrically adjusted mirrors as a no-extra-cost item; European makers are apt to charge £80 or £90.

Outside mirrors are not the only part of a car to suffer in car parks; body panels do, too, from careless door-openers parked alongside. So why cannot every car have either plastic or rubber side protection, like Fiat and Renault, or a flexible strip down the door trailing edges or preferably both? It really is time the makers recognized that cars are no longer regarded as horseless carriages but are business

tools or essential household items.

The modern car engine needs so little attention that under-bonnet accessibility concerns fewer owners each year. Servicing and oil changing, perhaps only at annual intervals, are things they leave to the garage. But it should be possible to check the oil level, refill the screenwash and see if the battery needs topping up without getting your cuffs dirty. The under-bonnet space of transverse-engined, front-drive cars does tend to be tightly packed, more so than that of a fore-and-aft engined car. But I cannot even see the battery in my Peugeot 305 without dismantling the air filter.

Why are cars still made with instrumentation that is partly masked by the steering wheel or is so far from your line of sight that parallax error prevents an accurate reading? Must seat belts in some two-door cars be so arranged that the webbing rubs the neck of people of below average height? (The Vauxhall Astra 3-door hatchback has an admirable system that eliminates the problem and cannot cost more than a few coppers per car.) Head restraints are a vital safety aid, preventing whiplash injury in a rear-end collision; but they make some cars claustrophobic for rear passengers and restrict vision for drivers at acutely angled junctions. Saabs and Volvos have see-through head restraints—could not every car have them?

Manufacturers and their highly paid stylists agonize endlessly over the visual balance of a tail-light cluster or the shape of a radiator grille. My heartfelt thanks would go to the first one to design a gutter that did not let water drip on the driving seat when I opened the front offside door of a car that had been parked all night in the rain.

Looking back

The Society of Motor Manufacturers and Traders, which stages the biennial British Motor Show at the National Exhibition Centre and used to run an annual one, initially at Olympia and then at Earls Court, celebrated its 80th birthday this year. Even before moving to Olympia the SMMT ran a show—its first—at the Crystal Palace in 1903.

That year's catalogue, reproduced 10 years ago in book form by Patrick Stephens, the Cambridge publishers, to mark the SMMT's 70th anniversary, makes fascinating reading. The motor vehicle still played second fiddle to the horse. A car maker was able to boast that his product was so reliable that a non-stop journey of 100 miles "was happily no uncommon performance". A paltry 190 guineas would buy a two-seat motor car "with an extra seat for a servant".

Straker Steam Vehicle Company quoted the average working cost of a coal-fired lorry capable of carrying 5 tons and hauling another 2 as £4 10

ONE FAMOUS NAME THAT WILL ADD WEIGHT TO ANY COLLECTION.



shillings a week, including driver, coal, lubricating oil and repairs. The Weston steam car ("very fast on hills and combining reliability with luxurious travelling") would, its maker said, "go for 40 miles on one ordinary charge of water".

Refinement was stressed by advertisers. The Wilson-Pilcher petrol car—"silent, vibrationless"—could be seen running in the Crystal Palace grounds daily for inspection and trial by possible purchasers. The Velox car from Coventry—"the outcome of years of costly experiment and scientific thought applied to the problems of speed, security and simplicity of control"—had a £700 price tag. That was a huge sum of money, almost 10 times the annual wage of a car worker in France, the country then dominating world car manufacture.

Surely none could match the boldness of the Electromobile Company's claims of "absolutely silent running" for its battery-propelled landaulets, broughams and Victorias? Simms Manufacturing of Bermondsey did. They made exactly the same claim for their four-cylinder petrol motor, which was said to "speak for itself". I wonder what the Advertising Standards Authority today would make of that.

For £295 a Duryea car could be yours, Phaeton-bodied complete with hood and stormguard apron. Its silence was assured by direct drive from engine crankshaft to axle ("no noisy change

speed gear wheels are employed"). Light weight and ample horsepower—10, no less—enabled it to "travel up hill and down dale" at a constant, steady pace.

"Why burn petrol at a cost of one penny per mile when we can make your steam car run 6 miles for one penny?" asked the proprietors of the Hydro-leum Motor Company. The advertisement did not explain how it was done, but the firm undertook to supply the fuel oil at twopence a gallon.

But the ultimate in customer convenience was promised by the New Orleans Motor Company, of Twickenham, Middlesex, whose Chelmsford steam cars were warmed in cold weather. Not only did they run quietly and smoothly but "a nice cup of tea can quickly be made by steam at any time".

Motor Show

Although 1982 has been a traumatic year for the motor industry world wide, the British Motor Show which opens at the NEC, Birmingham on October 22 will not be short of either spectacle or new models. Although the recession has brought more than its fair share of woes to the car makers, they have not stopped investing in the future in terms of research and new model development. There will be new cars galore at the NEC.

Although it is called the British Motor Show, it is as international in

flavour as any similar major event, a reflection of the blurring of national frontiers in the car assembly industry. There is much less talk nowadays of "British" or "German" cars than world cars. In truth, many "British" cars are either imported built up from overseas (the German-made Granada, for example, or Vauxhall Royale) or assembled here from components manufactured in a number of countries. This is a two-way trade. Some Volvo cars contain so many UK-made components that they could be considered anglicized. The new and crucially important BL medium-size car, the LC10, will use a Volkswagen gearbox. British component manufacturers like Lucas ship parts to every car-producing nation, or make them in overseas plants. To be chauvinistic, even nationalistic, when considering cars nowadays is to be out of date.

Three of the most eagerly awaited cars that are likely to be on display at the show (apart from the BL LC10, which replaces the Allegro and Marina/Ital) are the Ford Sierra, General Motors Corsa and Citroën BX. By the time the show opens, the Sierra will be with Britain's Ford dealers. We shall have to wait some time for the Corsa and Citroën BX—spring 1983 for the Corsa with a Vauxhall badge on its nose, autumn for the BX with right-hand drive. The LC10 is expected to make its début at the show

but to go on sale early next year.

New cars are rarely secret nowadays; too many people—and nations—are involved in their development. The Ford Sierra's introduction as a replacement for that perennial best-seller, the Cortina, has been public knowledge for at least a year. It is an excellent car, with all-independent suspension and rear drive. This is an identical layout to the BMW and Mercedes models that Ford, I feel, have set their sights on, at least with the up-market Sierra models. The Sierra is offered as a five-door hatchback or estate car with seven engines ranging from 1.3 to 2.8 litres, including a 2.3 litre diesel (bought from Peugeot).

I drove several Sierras in Sardinia in July and was most impressed with their ride comfort and general refinement. Ford have got their rear suspension right first time: the Sierra flowed over a rough dirt road at 55-60 mph in a way that would have pleased a French motorist, but handled with crisp, Germanic precision. There are Sierras for everyone, from sales rep or family man (the 1.3 or 1.6) to the middle manager and hard, sporting driver (the Ghias with four- or six-cylinder engines and the 2.8 litre V6 XR4). I shall be surprised, and Ford will be disappointed and chagrined, if the Sierra is not chosen 1983 Car of the Year.

And the Cortina—will the famous name be laid to rest? I doubt it. ➡➡

THE history of collecting paperweights is a fascinating subject, and many intriguing stories surround the acquisition of the world's most prized pieces.

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something of our history in which case we recommend the definitive work on the subject entitled 'Royal Crown Derby' written by Twitchett and Bailey.

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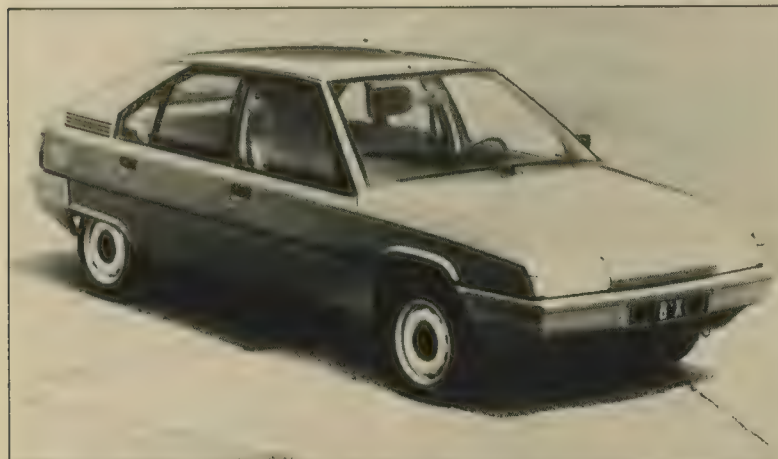
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Royal Crown Derby



Top, Ford's new Sierra, all-independently suspended but still with rear drive. Above, the Citroën BX, in size between the GS and the CX, has a Peugeot engine.

A version of the front-drive Escort range with a boot instead of a hatchback is coming. It would make much sense if a booted Escort perpetuated the name of the car that has been Ford of Britain's financial sheet anchor for many years.

The General Motors Corsa, which will shortly be on sale in southern European countries as an Opel, looks like a Mini-Metro's front end married to a Volkswagen Polo's tail. It will bring a new degree of fierceness to the sales battle in the small family hatchback class when it locks horns here next spring with the Metro, Fiesta, Samba and others of its size and price.

For the time being the Citroën BX fits in between the aging but still very sophisticated GS and the more recent and larger CX models. It may well start to replace the GS altogether in a year or two's time. As Citroën is now part of the PSA (Peugeot, Citroën and Talbot) group, the BX makes use of Peugeot engines of 1,360cc and 1,580cc. It is, however, a true Citroën, with hydro-pneumatic suspension, fully powered—not just power assisted—disc brakes and aerodynamic styling.

The five-door, five-seat hatchback BX is 13 feet 10 inches long, and is almost certainly about the same size as the BL LC10. That is its code number; no name and few details of the car have been revealed as I write. But it is known that it will be a five-door hatch like so many of its rivals, including the Sierra, VW Passat and Datsun Stanza. A booted version is due to follow in per-

haps a year or 18 months' time and this, the LM10, will, of course, have front-wheel drive and all-independent suspension using a form of Hydragas units, to which BL Cars alone have remained faithful.

New products from other BL divisions will be at the Motor Show next month, not least a revised Jaguar. The growth in popularity of the diesel car in Britain, which I have been forecasting for years, is now assured, due to the rising cost of fuel and the increasing differential between the cost of petrol and Derv. A diesel-engined Talbot Horizon will be at the NEC. So will another Peugeot turbo-diesel that has been selling well on continental European markets and will shortly be on offer here.

An important absentee at both the British Motor Show and the Paris *Salon d'Automobile* which immediately precedes it is the long-awaited "small" Mercedes. Small is a misnomer. It will not be much smaller than the existing compact Mercedes cars but it will be lighter and even more fuel efficient. With an aloofness that can only be displayed by a company of Daimler-Benz's enormous authority, it has been decided to delay the launch of the new car until the motor shows are safely out of the way. "We don't wish to share the limelight with other makers. Our new car will make its bow on its own," a man from Daimler-Benz explained. What will it look like? Perhaps the Ford Sierra is a straw in the wind in looks as well as mechanical layout ●

Gifts to charity

by John Gaselee

Over the past few years there have been substantial tax improvements for anyone giving money to recognized charities—whether on a regular basis or in the form of an occasional substantial sum. Two years ago considerable improvements were made in covenanting income to charities and now the minimum period for which you have to sign a covenant has been cut from seven to four years. The principle is that you make the payment to the charity net of basic-rate tax and sign a form to that effect, enabling the charity to recover the tax from the Inland Revenue. Thus for every £10 a year which you pay over with basic-rate tax at 30 per cent, the charity can recover a further £4.28 from the Inland Revenue. It is hardly surprising that charities like benefactors to sign up in this way.

For years only basic-rate taxpayers could covenant in this way, but now higher-rate taxpayers are included. The practical effect is that if you covenant and actually write a cheque for £1,000 each year, not only can the charity recover £428 from the Inland Revenue, but you can include in your tax return a covenanted payment of £1,428 gross to charity. Higher-rate tax will not be applied to that gross amount, though basic-rate tax has to be paid as the charity will recover it.

Not everybody, of course, wants to be committed to covenanted payments and there are various other ways of providing income for charities. For example, a capital sum can be lent to the Charities Aid Foundation. That is your own money and you can ask for it back whenever you like. While the Foundation has the money it invests it to provide income which is distributed quarterly by the trustees. You can say how you would like the interest earned on your money to be distributed.

A rather more complex arrangement, which has lost some of its attraction since the improvements were made to higher-rate tax for covenanted payments, is to set up your own charitable trust. This is not as complicated as it sounds, although a solicitor should be employed to draw up the wording and the trust must be registered with the Charity Commissioners and meet with the approval of the Inland Revenue. Typically, a grant-making trust can be set up specifically to make grants to registered charities. You can fund the charitable trust either by covenanted income or a capital sum which can be invested to produce a tax-free income.

One of the advantages of your own charitable trust is that it provides complete flexibility. Not only is investment income untaxed, but you can write a cheque on the trust's bank account for any charitable purpose. This can be particularly useful for special "one-off"

appeals where covenanting would be out of the question.

Once a trust has been set up the administration is relatively simple. Naturally a bank account is needed and the trust's accounts must be forwarded each year to the Charity Commissioners for approval. If tax is being reclaimed (for example in connexion with covenanted income or on investment income where tax was deducted at source), the Inland Revenue will need a copy of the accounts, together with the appropriate form for reclaiming the tax. If any investments owned by the trust are handled by the Official Custodian for Charities, payment of interest and dividends will come from the Official Custodian, in gross form, so that no subsequent reclaiming of tax is necessary.

So far as capital is concerned, any registered charity is free from capital gains tax. In addition, no capital gains tax is payable on the disposal of any asset to a charity as a gift. If, therefore, you decide to make a fairly substantial gift to a charity, it might be better to give shares or some other asset which has shown a capital gain and which would otherwise result in the payment of capital gains tax. The charity should be pleased enough to receive such an asset and this year stamp duty was completely abolished on transfers of assets to charities.

That still leaves the question of capital transfer tax on a gift to charity. Here, also, there have been considerable improvements in recent years. Now virtually all gifts to charities (including gifts at your death) are free from capital transfer tax. It now applies only in connexion with gifts to charities of more than £250,000 which are made within one year of the donor's death.

There is much to be said, therefore, for not dipping into your pocket when you see a collecting tin and not writing a cheque on your personal bank account when a request to help a charity comes through the post. By taking a little extra trouble the whole operation can be made much more tax-efficient which, in turn, can result in a charity receiving more from your generosity, and your own net income suffering less.

Most charities are only too ready to help by providing forms for covenanted payments, and many will provide suggested wording for a codicil to your will if you intend to leave them money at your death. Setting up your own charitable trust is a little more complicated, but there are thousands of such trusts in existence.

Naturally all these arrangements should be restricted to *bona fide* charitable giving and should not be manipulated with a view to such things as meeting future school fees, even though the school in question may happen to be a registered charity ●

A Californian reassessment

by Peta Fordham

At some point during the past 20 years someone had the idea of presenting to the wine-writers in England a comparative tasting of Californian and French wines. It was, frankly, a disaster. My recollection is that the American wines were called by more or less French names and the tasting of these so-called equivalents alongside their French rivals was brutally unsuccessful.

Time has passed and things are very different today. A huge selection of drinkable Californian wines, containing among them some that challenge many old-established names, is arriving in this country. Immense effort, research and money have been put into the production of the North American vineyards and there is every reason to believe that Californian wines are here to stay and to provide a substantial alternative to the European wines at various market levels.

To glance for a moment at the history of this enormous industry, you must go back to original experiments by settlers from various parts of Europe who, finding the American "foxy" vine, the *Vitis labrusca*, growing abundantly there, attempted to introduce the European *Vitis vinifera* which

makes the true and agreeable wine which we know here. This proved difficult. Harsh winters tended to kill it and the phylloxera, the plant louse which almost led to the destruction of the wines we know, was endemic in America where it had apparently been introduced by the "Father of modern Californian viticulture", a Hungarian called Haraszthy, on one of his many imported stocks. There is a somewhat ironical story to be told here. Phylloxera had come to terms with *labrusca* and Haraszthy had proved that it was possible to grow *vinifera* on American soil; but it was on one of the root-stocks of *labrusca*, sent to England for experiments in controlling mildew, that the plague reached Europe. However, the "foxy" root turned out to be the salvation of the ruined European viticulture, when it was discovered that *vinifera*, grafted on to *labrusca* root-stock, could defeat the awful threat.

The Californian wines reaching England at the moment include a "native" grape, the Zinfandel, which makes at its best a most pleasing red wine. Most of the other reds are made from the Cabernet Sauvignon—an interesting study, sometimes excellent, sometimes not so pleasing to a claret-lover. The Pinot Noir is also used to make some very good wine, though the

quality of this grape is somewhat variable in California and the burgundy enthusiast will find that the Pinots Noirs from Oregon on the whole outstrip those from California, especially those from David Lett's Oregon Eyrie Vineyard. His wine came second in one blind tasting at Beaune, following the winning wine from Drouhin. The Pinot Noir is a "choosy" grape and obviously finds easier conditions in Oregon; but there are some good examples to be found here from California. The Merlot is also successful, though very different from its European equivalent.

As to the white wines, enormous progress has been made using such grapes as the Chardonnay, which comes up in "clean" but often extremely fruity examples; the Chenin Blanc, with its slightly honey finish; the Sauvignon Blanc, which sometimes lacks acidity as compared with its French counterpart; and some interesting Gewürztraminers which, while not Alsace, have a character of their own and a gentle spiciness which gives promise of a steadily improving future. The Riesling, that wonderful grape which travels the world around and never gives up its character, shows well in California. Tremendously fruity, without any *chaptalisation*, rather light

in alcohol and essentially refreshing, these wines are among the best that California has produced.

But the generic array is bewildering. Having attended many tastings I find recommendation extremely difficult. It was, therefore, with considerable relief that I visited The Wine Studio at 9 Eccleston Street, SW1, and I cannot too highly recommend it as a source of information and experiment.

Here, intelligently set out, is a comprehensive selection of the Californian wines reaching this country. As good wines from the Californian area tend to be fairly expensive this ability to learn before buying is extremely valuable and, as the grape-names produce varying results, enables one to buy with greater confidence and try "branded" names. As confidence grows, buying by the case becomes more feasible; and here Geoffrey Roberts, 8 Dilke Street, SW1, who has been importing fine Californian wines for a number of years, is a good source.

How far will the Californian invasion of orthodox wine territory go? My feeling is that the future of these wines lies in the development of the first-class branded ones. A reliable climate, an immense injection of capital, first-class technology and American love of production point this way ●



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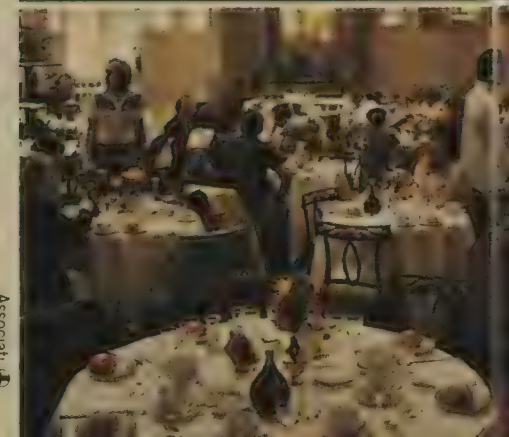
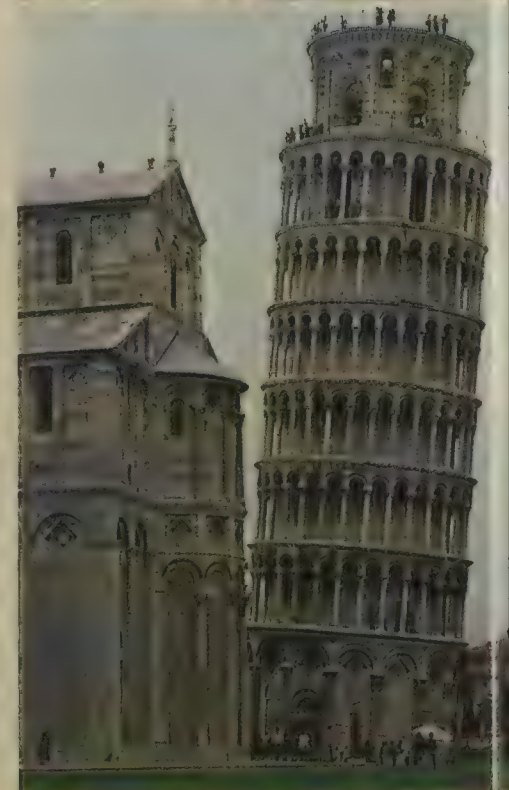
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Associa

In the land of the Nile

by David Tennant

A first visit to Egypt is not merely a holiday enlivened by unfamiliar sights, sounds and smells, although certainly these are impressive enough, but it is likely also to be a moving, almost overwhelming, experience.

The country is like a gigantic time machine in which at one moment you are in the electronic late 20th century (such as when you are in the elegant and luxurious new Ramses Hilton Hotel in Cairo), and at the next standing by the base of the Great Pyramid of Cheops which was already some 2,600 years old when the Holy Family fled from the wrath of Herod into Egypt.

In a few days you have to try to absorb the cultures and history not of centuries but of millennia. It is not easy and unless you are a dedicated Egyptologist you would be well advised to concentrate on the essentials. It really does not matter if you confuse the 18th with the 20th dynasty, or whether you remember that the Great Pyramid covers about five times the area of St Paul's Cathedral, contains 2,500,000 vast pieces of stone and took at least 100,000 men more than 20 years to build. The important thing is to absorb the atmosphere and appreciate that the ancient Egyptians and their numerous invaders, whom they absorbed rather than were conquered by, were a most astonishing and ingenious people. Look carefully at the superbly carved statues of gods and earthly rulers (they are inextricably mixed up) in the temples of Upper Egypt; you will see the same faces today in Cairo or Luxor.

Some preparatory reading is invaluable—I found the inexpensive (£1.75) *Berlitz Travel Guide to Egypt* best. But you must expect to be mentally and physically exhausted. Prepare yourself, too, for the great contrast between the richness of the past, and the opulence of some of the present, and the grinding poverty which at times thrusts itself in front of your eyes. Chaotic and dirty much of Egypt is, but it is unforgettable and incomparable. Through it all flows the great Nile, worshipped and once feared but now controlled, along whose banks these civilizations flourished. The river and the sun, the god Ra, are the life-givers.

Cairo is Africa's largest city with a population of at least nine million, and must certainly qualify as one of the world's busiest as far as traffic is concerned. Crossing the road is an adventure. But the city bursts with life, from the fascinating Bazaar to the chic night clubs much favoured by the smart set, and over it all a constant babel wafts up through the warm air.

In spite of the proliferation of skyscrapers the Citadel dominates the centre of Cairo. Here are the ornate alabaster and marble mosque of



The Great Pyramid of Cheops, vast monument to a king's desire for immortality.

Mohammed Ali (its style has been called Ottoman Baroque) and the ninth-century Tulun mosque, most impressive with its vast courtyard. Next door is the Gayer-Anderson House, a museum of oriental and western works of art collected by an Englishman in the 1920s and 30s.

No visit to Cairo is complete without a call at the sprawling Egyptian Museum, a dazzling place filled with priceless treasures, mostly covered in layers of dust. Here the golden hoards of Tutankhamun, some of which have been seen abroad, are somewhat casually laid out and you can actually touch most of them, something which I feel should be stopped. With so much to see within this great building you would be well advised to select from the catalogue what interests you most and then leave.

I did not stay long in Cairo but I did manage to explore on foot part of the Old City which lies a mile or two south of the modern centre. Here is the seventh-century Coptic Church of Abu Serga on the site where by tradition Mary, Joseph and the infant Jesus took refuge. Not far away is the small Ben Ezra Synagogue where an aged Rabbi for a nominal fee showed us the original script of the Book of Esther. I was amazed to find that this is not more carefully preserved—it is bound together with sticky tape.

My few hours' visit across the river to see the Pyramids was the highlight of my Cairo stay, and included clambering up and down the steep and narrow passages within the Great Pyramid itself (not for the infirm or claustrophobic) while being belloyed at by our guide, a man of enormous girth with a great command of rich, colloquial English. In the evening we attended the *son et lumière* near the Sphinx (which is now roped off and looked much smaller than I had expected) against a background of far-off yelping dogs and the distant rumble of the city.

A full Airbus of Egyptair (they are using the latest models on the London-Cairo route) took us to Upper Egypt and Aswan where the High Dam holds back the huge Lake Nasser and controls the flow of the Nile. Here we joined the cruise ship *Isis*, one of the two Hilton-operated ships on the Nile, which is German-built, remarkably comfortable, fully air-conditioned and even has a small swimming pool.

For the next four days we cruised—and travelled by motor coach in parts—down the most fascinating stretch of the river, with graceful, white-sailed feluccas dotting the water's surface and other cruise ships sounding friendly salutes. We passed pale green cotton plantations, great fields of sugar and camels ploughing—scenes that have altered little in 2,000 years.

The great temples and tombs were the focal points of our voyage, starting with the magnificent Ptolemaic Temple of Kom Ombo on the edge of the river, surrounded by waving palms, which I saw, affectingly, at dawn. Its murals and relief carvings are quite exquisite. The Temple of Horus, a comparatively recent structure dating from only 240 BC, is the most complete of its type in existence and in fine condition.

Most impressive of all is the complex of buildings at Luxor and Karnak, the ancient Thebes, dominated by the Great Temple of Amon Ra with its avenue of sphinxes, 134 massive sandstone pillars, holy lake and the obelisk whose twin is in Paris's Place de la Concorde. Here was the centre of Egyptian power for nearly one and a half millennia and its richness is incomparable.

At Luxor, with its horse-drawn and garishly decorated carriages, left from Victorian days, is a new small museum. Superbly laid out with many treasures and artifacts, it is just the right size for the average visitor to absorb.

A ferry ride across the Nile from here is the Theban necropolis, the unrivalled

"city of the dead" with yet more temples, tombs deep in the mountain-side, statues and monuments created over a period of around 2,500 years. Here is the Valley of the Kings, the Valley of the Queens, and yet another valley for those of less exalted position. The scale of it all is enormous. Do not miss the terraced temple of Queen Hatshepsut now being restored by Polish archaeologists; the vast ornate and colourful tomb of King Seti I, whose marble coffin is in the Soane Museum, London; and, of course, the tomb of Tutankhamun.

But perhaps the most memorable, largely because it was so unexpected amid the regal grandeur, was the comparatively simple tomb of Nakht who was a royal astronomer. The walls of the innermost sanctuary are decorated with near perfectly preserved scenes from what I may call middle-class Egyptian life around 1400 BC—cooking, sewing, wine making, harvesting, hunting wild fowl and a musical evening at home listening to the harp.

When I returned at the end of each day to the welcoming *Isis* and exchanged views with other travellers, one common feeling was how moved we had been by what we had seen. Unique is an all too often mis-used word, but applied to Egypt and its splendours it is accurate.

From the practical angle a package tour of one kind or another is by far the best way to see the country, particularly for a first visit. There are about 25 operators in the UK offering these at prices ranging from around £350 for a basic week in Cairo to about £1,200 for a top two-week tour including a Nile cruise. Companies using the Hilton boats and hotels in Cairo include Sovereign, Kuoni and Wings. October to April are the best months, although tours now operate throughout the year. The current excursion air fare from London to Cairo is £334 return. Egyptair offer reduced rate "add-on" fares to Luxor and Aswan and British Airways also fly Heathrow-Cairo.

A visa is essential. It costs £5.05 from the Egyptian Consular Office, 19 Kensington Palace Gardens, London W8 or from any Egyptian consulate abroad. There are no compulsory medical requirements but I would advise inoculation against typhoid and paratyphoid and also anti-malarial precautions. Also take anti-dysentery tablets about which you should consult your doctor; avoid salads and unpeeled fruit and drink bottled water.

Egyptian State Tourist Office, 62A Piccadilly, London W1 (tel 01-493 5282). Egyptair, 296 Regent Street, London W1 (tel 01-580 5477). PR Office, Hilton International, 179 Holland Park Avenue, London W11 4UL (tel 01-603 3353). For inclusive tours see your local travel agent.

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TRAVEL

Roman secrets

by Michael Leech

Rome is a city of secrets. The great set-pieces, as grand as any theatrical scenery, must of course be visited. However, if you know the city reasonably well you may want to find some of the less publicized places. Like London, Rome is full of hidden pleasures.

To find the small buildings, squares, gardens and streets of this other Rome you will need a detailed street map—and you must enjoy walking, for it really is the only way. You will also have a chance to see the main sights as you go, for often the lesser pleasure is secret only because it is in the shadow of the greater.

Take the Piazza Navona. Site of the stadium of Domitian, it still retains its shape, and now, traffic-free, is a joy to stroll in. Walk on after you have seen the Bernini fountains (named *The Rivers* and *The Moor*) and discover the Via Torre di Millina and farther on the Via della Pace. There are markets, small shops, a medieval tower, a good hotel on the Largo Febo—the creeping Raffaello—and a cluster of buildings making up Santa Maria dell'Anima, tower-topped, its conical cap striped like a sweet in green and gold.

Santa Maria della Pace, whose façade is by Pietro da Cortona, is an elegant if dusty building containing frescoes by Raphael (*The Sibyls*) and a cloister by Bramante. On the other side of the Piazza is a skein of streets around the Pantheon. Seek out the Piazza Minerva in order to visit the church of Santa Maria sopra Minerva, a rare thing in Rome, a genuine Gothic church where you will find Michelangelo's *Christ Bearing the Cross*. And the Caffè St Eustachio is said to serve the best coffee in the city and is a popular spot late in the evening. Nearby I once saw a pair of Siamese cats basking under a sun lamp in a shop window while the real sun was gilding trumpeting angels atop the nearby Portuguese church.

Near the Quirinal hill with its views and the President's palace are two churches you must pause to see—Sant'Andrea al Quirinale and San Carlo alle Quattro Fontane, both gems. The former is theatrical, an oval church highly gilded, a 17th-century masterpiece by Bernini. When I went in I was quite alone except for the organist whose exuberant notes seemed just right for the groups of angels lifted over the altar and lit from above. The other church, more commonly called San Carlino, is by Borromini, a baroque work fitted perfectly into an awkward site on a street corner with a cloister not much bigger than a living room, where aspidistras are set out to get the air.

On the other side of the Quirinale, go down the shelf of steps to the Via Dataria, a steep street with tiny alleys

running off it. On the Via Scanderbeg you will find a Roman village with the Trevi Fountain not far away. See it in the late evening when the crowds have gone and the water throws trembling reflections on the exotic sculptures.

The other way along the Via Arcione leads to the Vias del Tritone, Sistina and Barberini with their shops. At Bar-duagni on the Tritone I bought some handsome Italian cutlery and stylish cocktail glasses. Here, too, is the curving Via Vittorio Veneto, which climbs up to the huge gardens of the Villa Borghese; it is worth the trudge to see the collection of sculpture, and paintings in the Gallery Borghese.

I have kept one of my favourite secret places for last—the busy little village (for that is what it is) bordered by the Via Cavour and the Via Panisperna. On a lower level than Cavour and thus insulated from its traffic, this tight network of streets is full of atmosphere derived from its varied residents and tiny shops. Along the Via Baccina caged birds sing and cats bask while at the covered market you could easily be in London's Berwick Street. Little black-clad women hurry up and down the stepped alleys and there are still open tanks for washing.

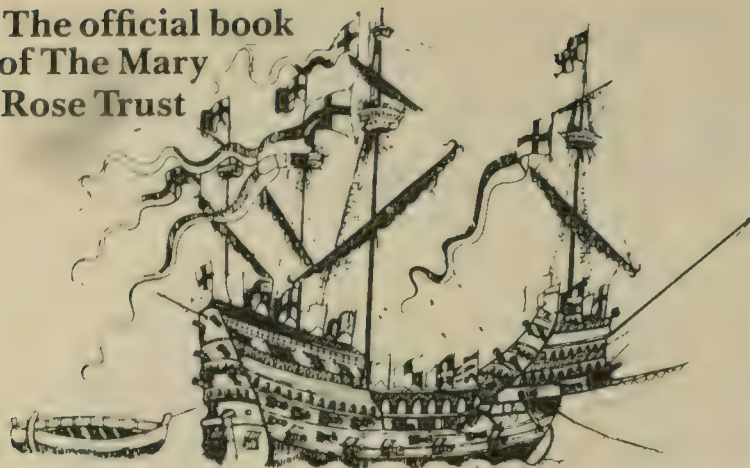
There is nothing much to see architecturally here, just Romans going about their business. And the Forum Hotel with its roof terrace is a pleasant enough place to stay. Two restaurants I visited on my most recent call were the Tavernelle in the Via Panisperna—on the more expensive side at around £12 a head but with unlimited really good wine. The other was the unprepossessing Al Cardello on the street of the same name—unadorned and cheap. We were taken there by Roman friends who appreciate a bargain.

For the coming winter season starting in November Pegasus Holidays are offering a three-night weekend in Rome from £130 to £165 with bed and breakfast and special flights from Gatwick. Their four-night stay costs from £140, a week from £170. CIT, the Italian specialists, have a wide range in Rome including varied excursions and accommodation arrangements. These are from a basic three nights with bed and breakfast at £126 to seven nights with excursions and a top hotel for £306. Airport service charges (around £7) are extra in all cases.

The APEX (advance booking) fare from London to Rome is currently £139 return. Alitalia and British Airways operate a pool service on this route.

Italian State Tourist Office, 1 Princes Street, London W1A 7RA (tel 01-439 2311). Pegasus Holidays, 33/35 Buckingham Palace Road, London SW1W 0PP (tel 01-828 2151). CIT (England), 10 Charles II Street, London SW1Y 4AB (tel 01-930 6722).

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BOOKS

Britain and chips

by Robert Blake

The Changing Anatomy of Britain
by Anthony Sampson
Hodder & Stoughton, £9.95

Twenty years ago Mr Sampson wrote a best-selling book (200,000 copies in hard back), *The Anatomy of Britain*. People read books in those days and even bought them. It became an essential guide to the power structure of Britain, political, financial, administrative, economic. This is a book on the same theme, a new analysis against the background of two decades of declining prosperity and laggard performance in the economic league table. It is as up to date as a book can be. The start of the Falkland Islands expedition is in, but not the victorious conclusion. Mr Sampson seems to disapprove of the former. Let us hope that he approves of the latter. But one cannot be sure.

He is what used to be called a Lib/Lab, and is now a member of the SDP. The book has just a touch of that anti-Establishment chip on the shoulder which is sometimes to be found among clever public schoolboys who have been to a very grand Oxbridge college—in his case Christ Church—and feel faintly guilty. It is appropriate that he edited for four years the black South African magazine, *Drum*, before joining David Astor's *Observer* whose present proprietor was one of the two people who refused him an interview when writing this book.

Drum may explain why the words "tribe" and "tribal" are perpetually on his pen. The monarchy is "the surviving tribe". We read constantly of the "tribal loyalties" of Etonians, Wykehamists and many other groups. This analogy between Africa and Britain might be relevant if the author were anatomizing the world of Queen Boudicca, but there is surely no "tribal" bond between such diverse Wykehamists as the late Dick Crossman, Willie Whitelaw and Lord Carver. "Who would have thought, that in 1982 they [Eton and Winchester] would between them have produced the two top men of the BBC, all five chairmen of the banks, the editor of *The Times*, the heads of the home Civil Service and the Foreign Office?" The latter pair were also at Christ Church.

Mr Sampson goes on to ask a rhetorical question (never have I read a book with so many sentences ending in an interrogation mark), "Can they, it might be asked, really effectively represent the 99.5 per cent of the people in this diverse country who went to neither medieval foundation?" One could reply with a counter question. Why should the heads of the Civil Service, the BBC and the clearing banks, and the editor of *The Times* be expected to represent anyone? They are not elected but appointed. As for repre-

sentation, 50 MPs are old Etonians and they are there because people actually voted for them.

This is both a survey of facts and figures and an analysis of British decline. The facts and figures are not always correct. The two Bacons (p 162) were not the only instance before the Hailshams of father and son being Lord Chancellor; there were the Yorkes in the 18th century. It is not correct (p 161) that the Lord Chancellor, even in theory, disciplines the Lords; that is done, if at all, by the Leader of the House. Local advisory committees on JPs are not "secretive" (p 155); they are anonymous because anonymity is enjoined from above to prevent improper lobbying.

There are some odd statistics, too. ICI (p 342) is said to have had 143,200 employees in 1980/81. On the next page we are told that the new chairman cut down the work force from 90,000 to 73,000 between 1979 and 1981. What, it might be asked (as the author would say), was cut down from what to what? And we are told (p 96) correctly that the Liberals got only 6 per cent of the vote in the 1959 election, to learn two pages later that when they got 13.8 per cent in the 1979 election it was their "lowest share since 1931". In fact it was their third highest, and one of the four occasions out of 12 when they scored double figures.

Mr Sampson's diagnosis of Britain's ills is fair enough, though not original, for it is quite easy to see what is wrong—industrial lethargy, the most irresponsible trade unionism in the world, distaste for the *entrepreneur* (he points out that there is no equivalent English word), an inflated bureaucracy both in Whitehall and town hall, and an educational system which has never really got down to engineering and applied science. But it is not so easy to see how to put it right. These defects were cushioned by the long post-war boom in which Britain floated upwards without realizing how much faster other countries were rising. One can agree with the author that a great opportunity was missed in 1955 when Britain could have joined the EEC and wielded her then very considerable influence on its formative years. That failure rather than Suez is the real charge against Anthony Eden.

Mr Sampson reserves much of his criticism for the Civil Service and the Foreign Office, seeing in their members a new cosy élite with their index-linked pensions and clutch of directorships upon retirement. Certainly an ossified bureaucracy has historically been a feature of declining empires—Egypt, Rome, Byzantium, Spain. But it may be a symptom rather than a cause. One would like to know more about the bureaucracies of the successful countries—Germany, France, Japan, the USA. If Mr Sampson could anatomize these—and not only their bureaucracies but other institutions, too—one would indeed be grateful.

Recent fiction

by Sally Emerson

An Ice-Cream War
by William Boyd
Hamish Hamilton, £7.95
Occasion of Sin
by Rachel Billington
Hamish Hamilton, £7.95
A Mere Formality
by Barbara Howell
Hodder, £7.95

William Boyd's second novel, *An Ice-Cream War*, is more ambitious than his first, and has a wider focus. The theme is the First World War in Africa as seen through the eyes of six characters: a frenetic American from British East Africa; a sinister German couple just over the border in German East Africa; and, more importantly, two brothers, Felix and Gabriel Cobb in England, and the girl, Charis, whom Gabriel marries. It is the brothers' relationship with each other and with Charis which provides the novel's central interest.

The tone is confident, the handling of historical detail accomplished, the characterization firm and stylish, but the pace suffers from the frequent changes in point of view. As soon as the reader becomes interested in the young Felix Cobb—the outsider character whose slight eye defect keeps him posing at Oxford while his brother goes off to war—we are back in East Africa, and once we re-involve ourselves in the problems there we are somewhere else. The lives of the six main characters take too long to become entangled with each other, although once they do the novel rises to brilliant heights, balancing the themes of adventure, comic misadventure, love, sex and loyalty. William Boyd is among England's top young novelists, and will no doubt stay in that position until he becomes one of England's top old novelists.

Meanwhile his superb first novel, *A Good Man in Africa*, has been published in Penguin. It is funny, sharply written, with a fine grasp of phrase, and its chief delight is its malevolent central character, a fat, lecherous fellow who thinks the worst of everyone. During the course of the book he changes from being someone men slap on the back and call "good man"—a man who drinks a great deal and behaves badly—to someone approaching a dictionary definition of goodness. But there is nothing in the least portentous in this well crafted tale of black revolutionaries, colonials, tarts, blackmail and love affairs. Imagine Tom Sharpe subtly blended with Graham Greene and you have some idea of its qualities.

Rachel Billington has followed up the enormous success of her family saga *A Woman's Age*—which became a bestseller—with a powerful contemporary love story starring 35-year-old Laura, who has a wealthy lawyer husband, and a seven-year-old son she

worships. Calm, Catholic by upbringing, beautiful, adored by all for her strength and decisiveness, Laura is a madonna figure to those around her. And then it happens. She falls passionately in love with a younger man and "... if you put yourself into a position where you know a sin is likely to follow then you have already sinned. So I was lost, you see, the moment I decided to see Martin again. The war was fought on the first battlefield and lost."

The madonna comes crashing to the ground to the horror of her more wayward acquaintances who have needed to look up to her. Laura comes alive for the first time, or so she feels. Her love affair is splendid and intense and she follows it where it leads, to New York, to Italy. Implausibly, she makes little attempt to cover up her liaison. The pains, pleasures, euphorias of being in love are excellently described.

Like Anna Karenina, it is the pain of losing her son which distresses her far more than the loss of her husband, about whom she is surprisingly callous. Little by little Laura leaves her husband, loses her sense of identity and the bright, strong woman becomes someone remote and shadowy as her grand love affair becomes less grand, as she gives birth and the child dies, as she allows her life to crumble away without making any decision. By the end of this raw, emotional love story Laura has become a different person. Anna Karenina committed suicide but this is 1982 and these days, happily, in books if not always in life, women who have lost their men frequently learn to stand on their own two feet.

One of the most highly polished first novels I have come across in a long time is Barbara Howell's *A Mere Formality*: the mere formality is the marriage agreement which Clay Edwards asks divorcee Cynthia to sign. Clay has already been cleaned out once by his first wife, Marion, who still spends a fair proportion of her time thinking of ways to distress him from the luxury of her millionaire new husband's home. Clay's and Marion's animosity is described with warmth and glee. He even chooses to marry the rather ordinary Cynthia in part to spite Marion:

"Clay grinned, again unconsciously, at the thought of Marion's fury when he told her the news. After his heart attack Hank [Marion's husband] had become impotent. Was he still? Since she hadn't said a word about their passionate sex life in two months, he probably was. Poor Marion. So many blows at once."

Cynthia convinces herself that Clay is the right person for her chiefly because he is rich enough to look after her and her two girls well. Clay wants to marry Cynthia chiefly because she is sexy and cooks well. Once he makes her sign the agreement which shows his lack of trust in her, the relationship begins to crack. Their growing unhappiness and dissatisfaction is described in witty, painful detail.

Other new books

On Going to Bed
by Anthony Burgess
Andre Deutsch, £4.95

About one third of life is spent in sleep. It is thus surprising to be told, at the end of this entertaining little picture book about the furniture that has become an essential requirement for human rest, that the author does not know why we sleep. "It cannot be to rest the mind and the body," he concludes, "since the body is far more exhausted on waking than on lying down, and the mind whirls madly in sleep in extravagant but quite useless phantasmagorias." He then examines some of the medical reasons that are put forward—the need to stimulate the irritability of brain cells reduced by the accumulation in the blood of acid waste products, the requirement to replenish oxygen used up during the waking hours, the Neuron Theory (which Mr Burgess defines by saying that "afferent impulses reach the cortical cells through the contact of the terminal arborizations of afferent nerve fibres with the dendritic processes of the cells"—and only Mr Burgess could say that), and the anaemia theories.

It is all very sleep-inducing, and it is nicely planned that consideration of the reasons for sleep comes at the end of the book. The other chapters, even those on bed-bugs and nightmares, are decidedly stimulating and provocative, and will add to the conviction that sleep can be a frightful waste of time.

The Noel Coward Diaries
Edited by Graham Payn
and Sheridan Morley
Weidenfeld & Nicolson, £15

Noel Coward started keeping a diary in 1941, when he was setting out to entertain the troops, and continued until 1969, three years before his death. The early entries are brief notes on engagements, as "Dickie [Mountbatten] lunched with me with awful cold and terrifically busy, but still had time to be interested in me and my affairs", but in later years the diary becomes much fuller, suggesting if not an intention to publish, then notes to be drawn on for an autobiography. Though he met frequently with many distinguished and interesting people, including Churchill and members of the royal family as well as virtually everyone in show business, the diaries are often surprisingly reticent for a man so witty and forthright in conversation. Like many entertainers, Coward was fundamentally serious-minded and at times almost

Chelsea Bridge—In our issue of March, 1982 we published a drawing of Chelsea Bridge under which it was stated that the bridge was designed by E. Topham Forrest and E. P. Wheeler. We have now learnt that the engineering design was mainly the work of the consulting engineers on the project, Messrs Rendel, Palmer and Tritton. Topham Forrest and Wheeler were LCC architects responsible for advising on the architectural treatment of the bridge.

earnest. His comments on the world and current events are not very profound and not particularly interesting, but there is enough acid in his reflections on current theatre to make the diaries worth reading.

The Icon
by Kurt Weitzmann and others
Evans, £45

Icons are older than Christianity and have evolved from ancient religions such as the Isis cult. They are varied in form—they can be triptych and diptych as well as panels—can be in low relief as well as flat and may be of a variety of materials: gold or silver, mosaic, hardstone or precious stones, marble and ivory; indeed they can be of woven material or tapestry. The earliest date from the fourth century and through the years and in different places distinct styles can be traced.

This massive coffee table tome is over 400 pages long and includes 385 colour plates. It has been compiled by seven scholars, each a specialist in the icon art of a particular area. The text is authoritative and detailed and the book will tell you all you are ever likely to want to know about this enigmatic but fascinating art form.

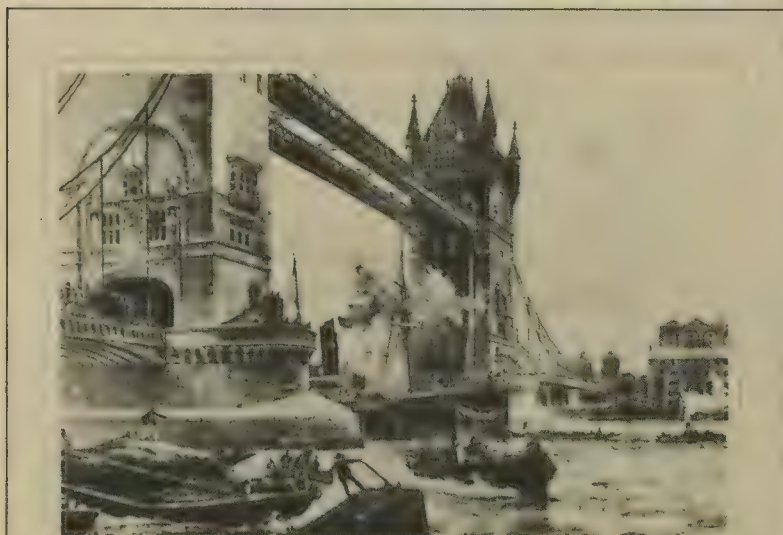
The Annual Register 1981
Edited by H. V. Hodson
Longmans, £27

The latest in this long line of valued records—this is the 223rd volume since Edmund Burke began the series—again portrays a world under stress. In 1981 martial law was imposed in Poland, but there was no unanimity in the West about how to respond. President Sadat was assassinated in Egypt, and attempts were made on the lives of the Pope and of President Reagan. There was a military *coup* in Ghana, an attempted *coup* in Spain and continuing violence in El Salvador and Iran; there were urban riots in Britain and anti-nuclear demonstrations in Europe; and there was rising unemployment almost everywhere. Once again the *Annual Register* records the year's events with precision and with the sense of continuity that is its unique contribution both to current affairs and to history.

The Year of the Princess
by Gordon Honeycombe
Michael Joseph/Rainbird, £8.95

Book publishers have not been slow to commemorate the exciting royal events of the past year. This one is certainly the pick of the bunch, having a wealth of colour illustrations and text rather less clammy than most.

LONDON AS IT USED TO BE



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17	18	19	20	21	22	23
24	25	26	27	28	29	30

The Illustrated London News calendar for 1983 presents a unique portrait of Britain's capital as it was in Victorian times, seen through the eyes of artists of the day. The Tower of London with sailing barges passing by on the Thames; a member of the Horse Guards on duty in Whitehall, then as now the centre of an admiring group of sightseers; the building of Holborn Viaduct; the junction of Regent Street and Oxford Street at the height of the summer season; and skating on the pond in Hyde Park — these are some of the scenes brought vividly to life by the delicately tinted engravings as the pages of the calendar are turned month by month.

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CHESS

An unpleasant shock

by John Nunn

In many international tournaments you find not only recognized masters and grandmasters but also a local player included by the organizers to provide some extra interest for the spectators.

Such a player is normally regarded as easy meat by the masters and his normal fate is to end up at the bottom of the list. Sometimes, however, the quarry can become the hunter and give the other players an extremely unpleasant shock.

Precisely this happened at an international tournament held recently in Biel, Switzerland. In the first round the Biel player Fernand Gobet convincingly beat Vlastimil Hort, one of the world's leading grandmasters, in the game given below. Gobet went on to finish fourth and gained the first leg of an international master title. The final scores were as follows: Nunn (GB) and Gheorghiu (Rumania) $7\frac{1}{2}$ (from 11), Hort (Czechoslovakia) $6\frac{1}{2}$, Gobet (Switzerland), Birnboim (Israel) and Meduna (Czechoslovakia) 6, Lobron (W Germany) $5\frac{1}{2}$, Toth (Italy) and Mariotti (Italy) 5, Wirthensohn (Switzerland) $4\frac{1}{2}$, Szmetan (Argentina) 4 and Cuartas (Colombia) $2\frac{1}{2}$.

F. Gobet V. Hort
White Black

Sicilian Defence

- | | | |
|---|-------|-------|
| 1 | P-K4 | P-QB4 |
| 2 | N-KB3 | N-QB3 |
| 3 | N-B3 | P-Q3 |
| 4 | P-Q4 | PxP |
| 5 | NxP | N-B3 |
| 6 | B-QB4 | Q-N3 |

White intended to build up a dangerous attacking position by playing B-K3, Q-K2 and 0-0-0 so Black interferes with White's development by forcing the knight on Q4 to move.

7 N(4)-N5

7 N-N3 is considered to cause Black more problems.

- | | | |
|---|------|-------|
| 7 | ... | P-QR3 |
| 8 | B-K3 | Q-R4 |

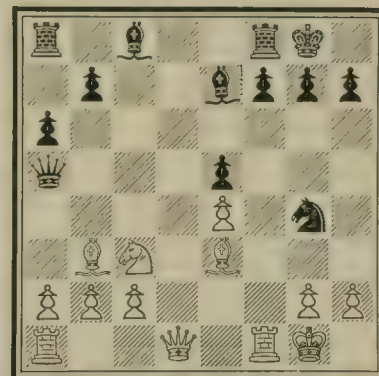
Black has gained a tempo, but he must be careful not to be too greedy since 9... NxP? allows 10 Q-B3 with a dangerous attack.

- | | | |
|----|------|------|
| 9 | ... | P-K3 |
| 10 | 0-0 | B-K2 |
| 11 | B-N3 | 0-0 |
| 12 | P-B4 | |

White plans to attack K6 with P-B5, but Black is quick to stop this.

- | | | |
|----|------|-------|
| 12 | ... | NxN |
| 13 | BxN | P-K4 |
| 14 | PxP | PxP |
| 15 | B-K3 | N-N5? |

This move is tempting, but White finds a strong reply. 15... B-K3! was correct, when 16 Q-K1 B-QB4 17 K-R1 K-R1 is level, while if 16 BxB PxP the central doubled pawns favour Black rather than White.



16 Q-Q5!

Hort had only considered the sacrifice 16 RxP RxR 17 Q-KB1, which is refuted by 17... N-R3! 18 BxN B-K3 19 BxB Q-N3ch.

- | | | |
|----|-------|-------|
| 16 | ... | QxQ |
| 17 | NxQ | B-Q3 |
| 18 | B-N6 | B-K3 |
| 19 | QR-Q1 | QR-B1 |

Black is in trouble because his knight at KN5 can only retreat to the passive square KR3.

20 P-KR3 R-B3

A clever defence to avoid the problems of 20... N-R3 21 B-K3 QR-Q1 22 B-N5! B-B4ch 23 K-R1, but White keeps the initiative.

- | | | |
|----|-------|-----|
| 21 | PxN! | BxN |
| 22 | RxB | RxB |
| 23 | KR-Q1 | |

Opposite coloured bishops often lead to drawish positions, but not when one side has an attack. Here White can build up much pressure against KB7.

23... B-N1?!

23... B-K2 giving up the KP offered better defensive chances.

- | | | |
|----|------|--------|
| 24 | R-Q7 | B-R2 |
| 25 | K-R2 | R-R3ch |
| 26 | K-N3 | R-KB3 |

Black threatens mate by 27... B-B7ch, but this is easily dealt with whereupon White can resume the build-up against KB7.

- | | | |
|----|------|-------|
| 27 | P-N5 | R-B5 |
| 28 | K-R3 | P-KN3 |

Not 28... RxP 29 RxBP nor 28... B-B7 29 P-N3 R-B6 30 K-N2.

- | | | |
|----|------|------|
| 29 | P-N3 | R-B7 |
| 30 | RxNP | B-Q5 |
| 31 | P-B3 | B-K6 |
| 32 | K-N4 | |

White must preserve the pawn on N5 which serves to confine Black's king.

32... K-N2

Or 32... P-KR4ch 33 PxP e.p BxP 34 R(1)-Q7 B-B8 35 B-Q5 BxP 36 P-B4 and after 36... B-R6 37 R(N7)-B7 or 36... B-Q5 37 R(Q7)-B7 Black cannot prevent advance of White's QB-pawn.

- | | | |
|----|------------|--------|
| 33 | R(1)-Q7 | P-R4ch |
| 34 | PxP e.p ch | BxP |

34... KxP 35 BxP gives White the deadly threat of 36 P-N8.

- | | | |
|----|------|---------|
| 35 | B-Q5 | B-Q7 |
| 36 | P-B4 | B-K8 |
| 37 | P-B5 | R-N7 |
| 38 | R-N3 | K-R3 |
| 39 | RxP | Resigns |

Happy accidents

by Jack Marx

A sense of exasperation is generated sometimes by opponents who happen to do the right thing by accident or for quite the wrong reason. This was such a case from the final of an important American multiple team event.

♠ Q 8 7 3 2 Dealer South
♥ 7 5 4 2 East-West
♦ 8 6 4 Game
♣ 3

♠ void
♥ J 10 9 6
♦ Q J
♣ A 10 9 8 7 6 5

♠ K 5 4
♥ K Q 8
♦ K 10 9 7 3
♣ Q 2

♠ A J 10 9 6
♥ A 3
♦ A 5 2
♣ K J 4

South	West	North	East
1 ♠	No	No	1NT
No	3NT	4 ♠	DBL

All Pass

North would take no spontaneous action to impede his vulnerable opponents but when they had taken a wild swipe at a game they had no hope of making, he decided he had better "sacrifice" against them at favourable vulnerability. Fortunately his partner was equal to the occasion.

South won West's lead of Heart Jack with his Ace and found he could enter dummy for a spade finesse only by a club ruff, and this would end his hopes of taking a club finesse to provide a necessary diamond discard in dummy. However, feeling that West's bidding could make no sense without length in clubs, he was inspired to lead the club King at trick two. With East's Queen appearing on the second round, South's Jack became good for a diamond discard.

West blamed himself for not leading the Queen of Diamonds originally, but South can succeed by the same means if he holds up his Ace for one round.

This hand from a south of England congress team event has a similar theme:

♠ 4 3 Dealer East
♥ A 8 2 East-West
♦ 3 2 Game
♣ A 9 7 5 3 2

♠ K Q 8 7 5 2
♥ K 10 9 7 5
♦ 4
♣ K

♠ A J 10 9 6
♥ Q J 4
♦ K J 10 8
♣ Q

♠ void
♥ 6 3
♦ A Q 9 7 6 5
♣ J 10 8 6 4

West	North	East	South
		1 ♠	2NT
4NT	6 ♣	6 ♦	No
6 ♠	No	No	7 ♣

DBL All Pass

South's Two No-trumps was the "unusual", indicating a not more than moderate minor two-suiter, and West decided on a Blackwood short cut.

North, who in any case was going to bid Six Clubs eventually, sought to deprive East of his Blackwood response by bidding it at once. But East had done his homework and trustingly made the one-step response of Six Diamonds to show one Ace (a pass would show none). Despite his Aces, North with such length in one of the enemy's presumed suits developed misgivings about his ability to beat a slam and passed the decision back to South, who considered an insurance premium of Seven Clubs one well worth paying. It turned out to be much more rewarding than that when clubs broke and diamonds took care of dummy's hearts.

This was a huge swing, since the other South overcalled with Two Diamonds, Clubs were never mentioned and East played successfully at Four Spades.

This third hand occurred in a match-pointed pairs contest with a highly skilled entry:

♠ 4 2 Dealer West
♥ A K 8 7 3 Game All
♦ 9 5
♣ 9 8 6 4

♠ A K Q 9 6
♥ 4
♦ K Q J 8
♣ A Q 10

♠ J 8
♥ 5
♦ A 7 6 4 2
♣ K 7 5 3 2

♠ 10 7 5 3
♥ Q J 10 9 6 2
♦ 10 3
♣ J

At one table the auction took a unique course:

West	North	East	South
2 ♠	No	3 ♠	No
4 ♠	No	4 ♦	No
4 ♥	DBL	RDL	No
6 ♠	No	No	7 ♥

DBL All Pass

East's immediate support for spades was unusual but inspired, since it led to a major-suit slam when all the other slam bidders landed in the lesser-scoring contract of Six Diamonds. But a mishap occurred on the way, the vulnerable opponents being given a loophole to enter the auction. South made a shrewd calculation of a loss of 1,400 at Seven Hearts Doubled, a match-point gain and possible top against 1,430 to East-West for Six Spades. He was not to know that Six Diamonds had been the usual contract elsewhere, scoring only 1,370 against which minus 1,400 reckoned to be a bottom.

However, East-West handed back the top with some bizarre defence. To West's lead of the Spade King East signalled with the Jack to show a doubleton. But since he had supported spades at his first opportunity, his play was taken by West to imply the Ten. After cashing two top diamonds, West underled his spade honours to put East in for a club lead. Thus South "escaped" for a loss of 1,100 and East-West's top score sank to something not far from a bottom.



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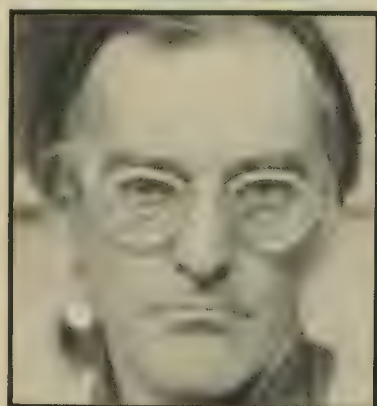
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Nigerian art at the RA (top): October 30. Playwright Peter Nichols: October 5.

MONDAY

October 4

Horse of the Year Show at Wembley (p102)
Third *Ring* cycle at Covent Garden (p106)
Kinkan Shonen at Sadler's Wells (p106)
Turner landscape at Sotheby's for three days before auction in New York (p108)

October 11

Shahnama, a fine Persian manuscript, goes under the hammer at Sotheby's (p110)
Last & bargain night for *Uncle Vanya* at the Lyttelton (p99)
Edith Mathis with Roger Vignoles at St John's Smith Square (p104)
Dance Umbrella starts (p106)
Pack Monday Fair in Dorset (p114)

TUESDAY

October 5

First night of Peter Nichols's *Poppy* at the Barbican & of *Migrations* at Theatre Royal, Stratford East (p98)
John Linnell exhibition opens at the Fitzwilliam, Cambridge (p109)
John Lansdown lectures on computers at the RIBA (p103)
Christa Ludwig with Geoffrey Parsons at the Barbican (p104)

October 12

First night of *The Taming of the Shrew* with Sinead Cusack & Alun Armstrong at Stratford (p98)
Sir Denys Lasdun speaks at the RIBA (p103)
Sale of portrait miniatures at Christie's (p110)
RHS Flower Show (p103)

WEDNESDAY

October 6

Exhibition of Wendy Ramshaw's jewelry opens at the V&A (p109)
Neil Sedaka sings at the Dominion (p105)
Sidney Nolan paintings at Agnew's (p108)
London Sinfonietta play Stravinsky at the Queen Elizabeth Hall (p104)

October 13

Football: England v W Germany at Wembley (p102)
Royal Ballet opens its season with *Mayerling* at Covent Garden (p106)
Best entries in the Portrait Award at the National Portrait Gallery; recent works by Lucian Freud at Antony D'Offay (p108)

THURSDAY

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers when calling from outside London. Credit card booking facilities are indicated by the symbol cc.

October 7

The Sword & the Sorcerer opens in the West End (p100)
First night of *Destry Rides Again* at the Warehouse (p98)
Last performance by Shirley Maclaine at the Apollo, Victoria (p105)
Masterpieces of Printmaking starts at the British Museum (p108)
Nottingham Goose Fair begins (p114)

October 14

Deathtrap opens in the West End (p100)
First night of *Other Places*, three short plays by Harold Pinter (p99)
Golf: Suntory World Match-Play Tournament (p102)
New York festival at the ICA (p108)
Atherton conducts Stravinsky programme at the Festival Hall (p105)

FRIDAY

October 1

Jewelry Re-defined opens at the British Crafts Centre (p109)
Paintings by George Elgar Hicks at the Geffrye (p108)
The Scholars sing at the Wigmore Hall (p105)

October 8

How Comical My Happiness, NT platform performance about Chekhov (p103)
Display of Erté theatre designs at the National Theatre (p108)
Teresa Berganza with Geoffrey Parsons at the Barbican (p104)
Norfolk & Norwich Triennial Festival starts (p114)

October 15

Women—the 25 Hour Day opens at the Commonwealth Institute (p111)
Isaac Stern & LPO conducted by Previn at the Festival Hall (p105)
First day of Southern Counties Craft Market at Farnham (p114)

SATURDAY

October 2

Long-haired cat show at Chelsea Old Town Hall (p103)
Painting in Naples opens at the Royal Academy & Kate Greenaway at the William Morris Gallery (p108)
Charity auction in aid of Motor Neurone Disease Association (p103)

October 9

St John Cadet Spectacular at the Albert Hall (p103)
Ernest Read concert for children with the London Mozart Players (p103)
Salvatore Accardo in Paganini recital at the Queen Elizabeth Hall (p104)
ENO perform *Werther* at the Coliseum (p106)

October 16

The Car Program opens at the Boilerhouse & Associated Automation at the Grange Museum (p111)
Bernard d'Ascoli recital at the Barbican (p104)
Open day for Thames barges at Greenwich (p103)
Country market & craft fair at the Museum of Garden History (p103)

SUNDAY

October 3

Pearly harvest festival at St Martin-in-the-Fields (p103)
Last day of De Chirico retrospective at the Tate (p109)
25 Years in Space, an anniversary programme on BBC2 (p102)
Pollini at the Festival Hall (p104)

October 10

Wendy Hiller & John Westbrook read at Kenwood House (p103)
Paddock School exhibition of art by ESN children (p103)
Budd Schulberg speaks at the NFT (p103)
The Dream of Gerontius at the Albert Hall (p104)
World conker championships (p114)

October 17

First part of *South Bank Show* on Olivier (p102)
Last chance to see Shipbuilding on the Thames at the Museum of London (p111) & the National Portrait Gallery exhibition of recent acquisitions (p108)
Spring Wood open day (p114)

New Moon

<p>October 18 Youth at the TOP begins at Stratford for three weeks (p114) The Other Britain, an exhibition to mark the 20th anniversary of <i>New Society</i>, opens at the National Theatre (p108)</p>	<p>October 25 Lace in the Making, exhibition & demonstrations at the Royal School of Needlework (p103) Alasdair Milne, Director-General of the BBC, speaks at the NFT (p103) Last chance to see RSC in Print; posters at the Barbican (p108)</p>
<p>October 19 Royal Winnipeg Ballet opens at Sadler's Wells (p106) First day of Japanese Inro at Eskenazi (p108) Badminton: Friends & Provident Masters Tournament (p102)</p>	<p>October 26 The Prince & Princess of Wales attend a concert conducted by Mackerras at the Barbican (p103) D. M. Thomas presents <i>You Will Hear Thunder</i> at the National Theatre (p103) First dinner dance at the Canteen with Bobby Rosengarden (p105)</p>
<p>October 20 Arte Italiana opens at the Hayward (p108) Alfred Brendel plays Beethoven at the Queen Elizabeth Hall (p105) Sale of Jon cartoons at Phillips (p110) Last night of <i>A Doll's House</i> at the Pit & of <i>A Midsummer Night's Dream</i> at the Barbican (p99)</p>	<p>October 27 First night of <i>Major Barbara</i> at the Lyttelton (p99) ENO perform <i>War & Peace</i> at the Coliseum & Welsh National Opera open in Cardiff with <i>Andrea Chenier</i> (p106) Nicolai Gedda with Geoffrey Parsons at the Barbican (p104)</p>
<p>October 21 <i>The Plague Dogs</i> & <i>Tron</i> open at West End cinemas (p100) The Royal Opera perform <i>Khovanshchina</i> at Covent Garden (p106) Still lifes by Rachel Nicholson at Montpelier Studio (p108) Trafalgar Day at Portsmouth (p114)</p>	<p>October 28 Gary Snyder & Wendell Berry give the first poetry reading at the Barbican (p103) 19th- & 20th-century photographs on sale at Christie's South Kensington (p110)</p>
<p>October 22 <i>Makers</i> on ITV (p102) Sotheby's auction English oak furniture (p110) City of Birmingham Symphony Orchestra at Festival Hall (p105)</p>	<p>October 29 Performing arts book fair at the National Theatre (p103) Last day of Realism & Romance at the Christopher Wood Gallery (p109)</p>
<p>October 23 First day of Contemporary Choice & Victor Willing at the Serpentine (p108) Scouting opens at the Passmore Edwards Museum (p111) Segovia at the Barbican (p104) Horse racing: William Hill Futurity Stakes at Doncaster (p102)</p>	<p>October 30 First day of Treasures of Ancient Nigeria at the Royal Academy (p108) & of Rodin Bronzes at the Bruton Gallery (p109) A child's introduction to Commedia dell'Arte at the Polka Theatre (p103) Gymnastics: Lilia-White National Championships in Wembley Arena (p102)</p>
<p>October 24 Julio Iglesias sings at the Albert Hall (p105) Final day of the New Jewelry of Pierre Degen at the Crafts Council Gallery (p109)</p> <p>British Summer Time ends: clocks go back one hour</p>	<p>October 31 Hallowe'en family concert at the Festival Hall (p103) National Trust Snowdonia Marathon (p114) <i>The Damnation of Faust</i> at the Festival Hall (p105)</p>

OCTOBER BRIEFING

October's traditional events include a Pearly harvest festival, Michaelmas fairs around the country, a family Hallowe'en concert at the Festival Hall—and the end of British Summer Time. There are new plays from Peter Nichols and Harold Pinter as well as first nights for Lene Lovich, Michael Gambon, Helen Mirren and Sinead Cusack. Television pays tribute to Laurence Olivier's career in a two-part profile by Melvyn Bragg. Segovia and Alfred Brendel give concerts, the Royal Winnipeg Ballet dance at Sadler's Wells and there is Russian opera in and out of London. There are exhibitions showing Lucian Freud's latest work, the best of Baroque and the development of the Ford Sierra. In sport there are rugby and football internationals, the Horse of the Year Show at Wembley and golf at Wentworth.



Lord Olivier is profiled by Melvyn Bragg: part 1 on October 17.



Jon cartoons for sale: October 20.



Hallowe'en festivities: October 31.



Steven Lisberger's first film, *Tron*, from Walt Disney: October 21.

THEATRE
J C TREWIN

Lene Lovich as Mata Hari: at the Lyric Studio from October 19.

POPPY, opening on October 5, is the RSC's first new play on the Barbican stage. The musical, written by Peter Nichols, is far removed in theme from either of his last straight works, *Passion Play* and *Privates on Parade*. The score is by Monty Norman, Terry Hands is directing, and among the principals are Jane Carr, Geoffrey Hutchings, Bernard Lloyd and Stephen Moore. The plot is about the mid-19th-century opium wars and the devices of Victorian hypocrisy.

□ The singing star, Lene Lovich, will open at the Lyric, Hammersmith studio on October 19 in a musical entitled *Mata Hari* which she has written and composed with Chris Judge Smith and Les Chappell. She plays the enigmatic woman whom a French firing squad shot as a German spy in October, 1917.

□ Harold Pinter returns to the National on October 14 with three short plays at the Cottesloe, called collectively *Other Places* and directed by Peter Hall.

□ Bernard Shaw is having a strong year. Besides the Open Air Theatre's splendid double bill of *The Admirable Bashville* and *The Dark Lady of the Sonnets*, and Haymarket revivals of *Captain Brassbound's Conversion* and *Man and Superman*, the National announces *Major Barbara* for the Lyttelton on October 27. Brewster Mason and Penelope Wilton are Under-shaft and Barbara respectively; and Peter Gill directs. Next spring, Rex Harrison reaches the Haymarket in *Heartbreak House*.

□ At Stratford-upon-Avon two contrasting autumn premières are *The Taming of the Shrew* at the Royal Shakespeare on October 12, and *Antony and Cleopatra*, with Michael Gambon and Helen Mirren, in the studio, The Other Place, on the following night.

NEW REVIEWS

The symbol cc is used to indicate theatres which accept certain credit cards. A special telephone number is given where applicable. Details of each theatre are given only on the first occasion it appears in each section.

Design for Living

In the tiniest possible voice, I venture to say that I am a trifle tired of the works of Noël Coward. He was clearly a delightful man and an absorbed technician; but his people can be crumpled cardboard. The very light comedy of *Design For Living*, from the late 1930s, is a design which involves a young woman and two young men and a great deal

of chit-chat. It is at its liveliest towards the end of Act II—a drunk scene which does, unusually, work—and the beginning of Act III. But the first act is dismal and not helped by Maria Aitken's flat performance. True, she improves later; and Ian Ogilvy and Gary Bond are tirelessly nonchalant. Julia McCarthy, as a glum daily, runs off with her single scene. No discourtesy to Alan Strachan, who is among our most tactful directors. It is simply that Coward, at his least inspired, can be discouraging. Globe, Shaftesbury Ave, W1 (437 1592, cc).

A Star Is Torn

This is the kind of title bound to be misheard

and sometimes misprinted. It is used, apparently, because Robyn Archer, the Australian singer, and Rodney Fisher, director and co-deviser, see the various women represented as stars torn apart by their vulnerability. Their private lives were dismally unfortunate. This is the connecting strand through a night in which the protean Miss Archer re-creates 11 singers for the special pleasure of those who remember them and the polite admiration of those who do not. If you are aware of the manner in which, say, Janis Joplin or Bessie Smith or Billie Holiday sang, here is a chance for you to renew your excitement. I confess to finding several of the songs tedious. For me the evening's main interest was watching Miss Archer's quick-change and the enthusiasm with which she moved, vocally, from one subject to the next. Obviously a good singer and a dedicated artist; but the programme for all its versatility, is an acquired taste. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

The Tempest

The director, Ron Daniels, has conducted a radical experiment, the sort of thing that can discredit modern Shakespeare. Thus he provides half-a-dozen Ariels, possibly on the authority of the phrase, "Ariel and all his quality". Though I waited to pounce, for once there was no reason whatsoever. The extra spirits were used judiciously on magical duties, and I came away from the Royal Shakespeare Theatre uncomplaining about any superfluous nonsense, but glad to find, in these bleak days, a revival with a certain amount of spectacle. Every opportunity in *The Tempest* is helpfully taken and none is blurred. The production begins with the shipwreck which I have known staged in many styles. Here it is visually and ingeniously acceptable, even if it needs a nautical mind to follow the course of events. The night proceeds to an inventive realization of all that happens on the haunted isle. Far more important, it does not diminish the verse. Derek Jacobi, a younger Prospero than normally, is the soul of eloquence; Ariel (Mark Rylance) preserves our belief; and my chief worry is that Caliban (Bob Peck in a ferocious make-up) is too glib for the monster who sometimes should be straining for speech. Personally, I have always preferred the inner masque to be spoken; still, it is sung charmingly now, and it is a fitting idea to allow Miranda and Ferdinand to join in the dance of nymphs and reapers. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc 0789 297129).



Miriam Karlin plays Mrs Mandrake: *The Twin Rivals* at The Pit.

The Twin Rivals

Though it is pleasing to meet this unfamiliar Farquhar comedy from 1702, I doubt whether it will enter the general repertory with *The Beaux' Stratagem*. John Caird's revival, a galloping fantasmagoria, has Mike Gwilym at its core as a thoroughly bad lot, behaving in what looks like a state of progressive delirium. Miles Anderson is the elder twin who finally does get what another writer has called "the war-cry and the profit". Miriam Karlin prowls round watchfully as a reminiscent midwife called Mrs Mandrake, whose costume is a quite bewildering patchwork. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Uncle Vanya

This must be the first season in which two revivals of Chekhov's play have been running, at the same time, on major London stages. I am not going to compare the Haymarket version, in a text by John Murrell and directed by Christopher Fettes, with that at the National. It is sufficient to report that Chekhovians can see how the essence of the piece is retained in different distillations. By now *Vanya*, and its frustrated hopes in the deep south of Russia at the ebb of the 19th century, is so familiar that it astonishes us to think of a time, not far distant, when Chekhov was barely understood or tolerated. At the Haymarket the tragi-comedy is expressed with complete assurance, not—as I said of another revival years ago—as an esoteric ritual, but left to speak for itself and to move at its own pace. As *Vanya*, who sees himself of all creatures most wretched, Donald Sinden judges the part to a hair, notably in the affecting second-act passage and at the end when Sonya is urging him to have faith; and his Sonya, Frances de la Tour, is entirely credible and relaxed. It is a production in which one should rightfully name the full cast. I will say only that no one since Olivier has put such feeling as Ronald Pickup does into Astrov's exposition over the maps; and that it must be a rare production indeed to have Freda Jackson, Margaret Rawlings and Bill Fraser in parts so small. A single caveat. The last act, in the sadness of the autumn night, should be recognizably in *Vanya's* study: it does ask for a sense of claustrophobia that we miss at the Haymarket. Theatre Royal, Haymarket, SW1 (930 9832, cc).

FIRST NIGHTS

Oct 5. Migrations

Karim Alawri's play concerns an Asian boy & girl & a Jewish refugee, set against a desolate East End landscape. Directed by Ian Brown. Theatre Royal, Gerry Raffles Sq, E15 (534 0310).

Oct 5. Poppy

Peter Nichols's new play with music by Monty Norman tells the story of the mid-19th-century opium wars. Directed by Terry Hands. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Oct 7. Destry Rides Again

Musical story of love & mystery based on the 1939 film. Alfred Molina plays Destry & Jill Gascoine is Frenchy. Donmar Warehouse, 41 Earlham St, WC2 (836 3028, cc 379 6565). Until Nov 13.

Oct 12. The Taming of the Shrew

Alun Armstrong is Petruchio, with Sinead Cusack as Kate & Alice Krige as Bianca in Barry Kyle's new production. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc 0789 297129).

Oct 13. **Antony & Cleopatra**

Michael Gambon & Helen Mirren lead in a production by Adrian Noble. The Other Place, Stratford-upon-Avon, Warwicks (0789 292271).

Oct 14. **Other Places**

Three short plays by Harold Pinter: *Victoria Station*, *A Kind of Alaska* & *Family Voices*. Directed by Peter Hall. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Oct 19. **Mata Hari**

Lene Lovich plays the dancer shot as a spy in 1917. Lyric Studio, King St, W6 (741 2311, cc).

Oct 27. **Major Barbara**

Undershaft, the world's greatest armaments manufacturer, & his daughter Barbara, a major in the Salvation Army, engage in passionate debate in Bernard Shaw's play. With Penelope Wilton & Brewster Mason, directed by Peter Gill. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

ALSO PLAYING

Amadeus

Peter Shaffer's superbly-managed study of envy, the Salieri-Mozart association, now has Nickolas Grace as Mozart while Frank Finlay continues to play his deposed rival. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

Andy Capp

New musical by Alan Price, based on the north-country cartoon figure. With Tom Courtenay & Alan Price. Aldwych, Aldwych, WC2 (836 6404, cc).

Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Now with Daniel Day Lewis & John Dougall. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

Barnum

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford. Palladium, Argyll St, W1 (437 7373, cc 437 2055).

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Richard Todd & Derren Nesbitt. May Fair, Stratton St, W1 (629 3036, cc).

Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. Surely no play currently in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

Children of a Lesser God

An uncannily compelling performance by Elizabeth Quinn in Mark Medoff's play about the hidden world of deafness. Oliver Cotton plays her teacher. British sign translation. Oct 16 matinee. Albery, St Martin's Lane, WC2 (836 3878 cc 379 6565).

Danton's Death

Peter Gill manoeuvres a vast company with so much art that Georg Büchner's narrative should impress even those unsure about the facts of the French Revolution. The text, in a version by Howard Brenton & Jane Fry, can be turgid. Most of the acting, certainly that of Brian Cox as Danton & John Normington as Robespierre, is first-rate. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Bargain night Oct 11: all seats £2 from 8.30am on day of performance.

A Doll's House

Though Cheryl Campbell's Nora can be too swiftly hysterical, she is generally in key in a searching revival: Stephen Moore as Torvald, Bernard Lloyd as Krogstad. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891). Until Oct 20.

Don Quixote

Paul Scofield's resolute knight-errant comes direct



Patrick Stewart and Gerard Murphy: father and son in *Henry IV Part II* at the Barbican.

from Cervantes, even though he does ride a penny-farthing bicycle; & with Tony Haygarth as Sancho Panza & the loyalty of a big cast. Keith Dewhurst's play is a really memorable experience. Olivier.

84 Charing Cross Road

James Roose-Evans's charming dramatization of the 20-year correspondence between New Yorker Helene Hanff & Frank Doel, a London antiquarian bookseller. Doreen Mantle & Ronnie Stevens now play the two correspondents. Ambassador's, West St, WC2 (836 1171, cc).

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, with Julia McKenzie's performance a joy. Now with Paul Jones, Trevor Peacock & Belinda Sinclair. Olivier.

Hamlet

There are oddities in Jonathan Miller's production, transferred from The Warehouse, with Anton Lesser as an unimpressive Prince. But much else is genuinely searching. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

Henry IV, Parts I & II

Some of the playing in Trevor Nunn's production is on a major RSC level: Joss Ackland's Falstaff, Patrick Stewart's King &, over everything, Robert Eddison's miraculous wisp of a Shallow in Part II; observe also his Northumberland. But Prince Hal is miscast, & both Parts could be lightened. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

The Importance of Being Earnest

In Peter Hall's revival, Judi Dench plays Lady Bracknell, Nigel Havers is Algernon & Martin Jarvis is John Worthing. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Key for Two

New comedy by John Chapman & Dave Freeman, with Moira Lister, Patrick Cargill, Barbara Murray & Glyn Houston. Vaudeville, Strand, WC2 (836 9988, cc).

King Lear

Michael Gambon is a commendable Lear, & there are useful things in Adrian Noble's production. It is sadly marred by its treatment of the Fool, Lear's personified conscience, as a red-nosed comedian from some Edwardian music-hall or circus. No fault of a gallant actor, Anthony Sher. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc 0789 297129).

Lear

This is Edward Bond's ferocious play on the Lear theme. Bob Peck leads a cast that contains several of those in Shakespeare's tragedy in the main theatre. The Other Place, Stratford-upon-Avon, Warwicks (0789 292271).

Macbeth

Bob Peck is unimpressive in this production where

verse is tossed away, several characters appear in braces & the set resembles a factory workshop. Royal Shakespeare Theatre, Stratford-upon-Avon.

Mass Appeal

Gordon Jackson plays the head of a Roman Catholic seminary whose authority is challenged by a rebellious priest. Lyric, King St, W6 (741 2311, cc). Until Nov 6.

A Midsummer Night's Dream

Ron Daniels's representation of the fairies as rod-puppets is a disastrous blot on this year's revival. Skilful double performances by Mike Gwilym as Theseus-Oberon & Juliet Stevenson as Hippolyta-Titania. Barbican, Until Oct 20.

Miss Margarida's Way

Estelle Parsons plays an ineffectual schoolteacher in this play by the Brazilian playwright, Roberto Athayde. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301). Until Oct 9.

Molière

Antony Sher plays the 17th-century French playwright in Mikhail Bulgakov's play. The Other Place, Stratford-upon-Avon.

The Mousetrap

Though now in its 30th year, many people cannot yet know Agatha Christie's solution of her puzzle: it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

The Mouthtrap

Roger McGough & Brian Patten present their autobiographical play about life as poets on tour. Lyric Studio, King St, W6 (741 2311, cc). Until Oct 9.

Much Ado About Nothing

Thanks largely to Derek Jacobi & Sinead Cusack as Benedick & Beatrice, & Derek Godfrey as Don Pedro, Stratford's mascot-play comes across, in a production by Terry Hands, without any loss of wit or charm. Royal Shakespeare Theatre, Stratford-upon-Avon.

Noises Off

Everything that happens during Michael Frayn's farce is during the performance of another farce called *Nothing On*, a wild helter-skelter touring business, exactly the kind of thing that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 930 9232).

The Paranormalist

Jonathan Gems portrays a modern-day Merlin in his play. With Denholm Elliott & Angela Thorne, directed by Alan Strachan. Greenwich, Croom's Hill, SE10 (858 7755, cc A, Bc).

Peer Gynt

New translation by David Rudkin of Ibsen's play, with Derek Jacobi in the title role. The Other Place, Stratford-upon-Avon.

The Pirates of Penzance

Gilbert & Sullivan's intimate operettas are not really aided by a movement from tradition, & passages at the Lane are difficult. Still, one will remember this production for George Cole's Major-General, Tim Curry's Pirate King, & Michael Praed's Frederic. Theatre Royal, Drury Lane,

WC2 (836 8108, cc).

Rocket to the Moon

Mary Maddox is enchantingly right as the New York dentist's assistant at the heart of this wisely rediscovered comedy by Clifford Odets from the late 1930s. Apollo, Shaftesbury Ave, W1 (437 2663, cc 930 9232).

The Rules of the Game

Pirandello's comedy, directed by Anthony Quayle is among his most craftily plotted works. With Leonard Rossiter & Mel Martin. Haymarket, Haymarket, SW1 (930 9832, cc).

Schweyk in the Second World War

Brecht's play with music by Hans Eisler, is directed by Richard Eyre. Bill Paterson is in the title role as the archetypal Little Man. Olivier.

Song & Dance

Marti Webb sings the long cycle of songs "Tell Me on a Sunday". The second half has Stephen Jefferies dancing to Lloyd Webber's Paganini Variations. Palace, Shaftesbury Ave, W1 (437 6834, cc).

The Spanish Tragedy

Thomas Kyd's revenge tragedy, directed by Michael Bogdanov, with Michael Bryant as a man seeking to avenge the death of his murdered son. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, SW1 (930 2578, cc).

Stiff Options

New farce about an East End gangster, played by Michael Elphick, fleeing to Lancashire to evade the police & falling for the daughter of an undertaker. With Bryan Pringle & Lesley Duff. Theatre Royal, Gerry Raffles Sq, E15 (534 0310). Until Oct 4.

Summit Conference

A poor play, by Robert David Macdonald, in which Glenda Jackson & Georgina Hale strive to make something of a meeting between the mistresses of Hitler & Mussolini in the Berlin of 1941. Lyric, Shaftesbury Ave, W1 (437 3686, cc). Until Oct 31.

Uncle Vanya

Michael Bogdanov's brisk revival has some searching performances, especially Michael Bryant's Vanya, & Dinsdale Landen's doctor, rightly less inhibited than usual. Lyttelton. Bargain night Oct 11: all seats £2 from 8.30am on day of performance. Until Oct 11.

Underneath the Arches

The exploits of the Crazy Gang, as re-born at last year's Chichester Festival, may strike some of us as an acquired taste. Still, Christopher Timothy as Chesney Allen, Roy Hudd as Bud Flanagan & a company that affectionately carbon-copies the old Gang are getting enthusiastic houses. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

Way Upstream

Alan Ayckbourn's new play is set aboard a cabin cruiser during a week's holiday on an English river. With Susan Fleetwood, Tony Haygarth & Jim Norton. Lyttelton.

Windy City

Though some of us would rather have had the original straight drama, *The Front Page* by Ben Hecht & Charles MacArthur, this is a good musical, in a huge multiple set, that keeps the spirit of the original black comedy of Chicago journalism in 1929. Directed by Peter Wood, there are tough performances by Anton Rodgers, Dennis Waterman & Robert Longden; book & lyrics are by Dick Vosburgh & the score by Tony Macaulay. Victoria Palace, Victoria St, SW1 (834 1317, cc).

The Witch of Edmonton

Miriam Karlin plays an Islington pauper in this 17th-century play about a woman who was hanged as a witch in 1621. Transferred from Stratford's *The Other Place*. The Pit, Barbican.

Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

Fringe theatre

Information & box office facilities for 20 fringe theatres are available in the Criterion foyer, Piccadilly Circus. Mon-Sat 10am-5pm (839 6987, cc).

BRIEFING CINEMA GEORGE PERRY



IN WOODY ALLEN'S NEW FILM, Mia Farrow (above with Allen) takes on a role that might in earlier days have been played by Diane Keaton. She has shaken off most of her fey mannerisms, and doesn't do at all badly in the comic role. *A Midsummer Night's Sex Comedy* is a gentler work than Allen's recent films, a period piece paying homage to Shakespeare, Mendelssohn and Ingmar Bergman. But in America it has left the critics stone cold, and summer audiences have flocked to Spielberg's *E. T.* and Stallone's *Rocky III* instead.

□ Monty Python rides again! At Elstree shooting has finished on the team's new picture, with the all-encompassing title, *The Meaning of Life*. Unlike their last, *The Life of Brian*, it is more a series of sketches than a straightforward story, but producer John Goldstone is convinced that it will be their best. Terry Jones is directing.

□ I hope I may be forgiven for drawing attention to this month's monumental season of Ealing films at the National Film Theatre which I have compiled. Called *The Great Years*, it is the biggest to be put together at any time, and includes all the favourites such as *Kind Hearts and Coronets* and *Passport to Pimlico*, as well as some lesser-known but deserving works, including *The Proud Valley*, *Nowhere to Go* and *The Loves of Joanna Godden*. The BFI are bringing out a book of Ealing posters, many in colour, to coincide with the season.

□ One of the best books about early Hollywood, Budd Schulberg's *Moving Pictures*, in which he recalls his father, the pioneer B. P. Schulberg, is out this month from Souvenir Press. Schulberg Junior, screenwriter of *On the Waterfront* and *A Face in the Crowd*, will be in London to give a Guardian lecture on October 10 (see p103).

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200. V indicates that a film has also been released on video.

Author! Author! (A)

Al Pacino is a New York playwright successful in his career but a failure in marriage. His self-centred wife leaves him and their assorted children, while he bravely mans the fort and sees his new play through to opening, plus indulging in a passing affair with its leading actress, a Hollywood star making a Broadway debut. He passes up his chances with the gorgeous Dyan Cannon in that role, preferring to make another futile

attempt to recapture his departed wife, played with skill by Tuesday Weld. The film was written by Israel Horowitz, who has indulged in some romantic autobiography; but given Arthur Hiller's sledgehammer direction, which ensures that the children are too cute for the words they mouth, even an actor of Pacino's stature is defeated.

36 Chowringhee Lane (A)

Jennifer Kendal, so effective in James Ivory's *Bombay Talkie* 12 years ago, has only rarely been seen in films. Her performance here as a lonely, aging Anglo-Indian schoolteacher in Aparna Sen's film is beautifully realized, an exact blend of warmth, humour, sadness and resignation. She has added a number of years to play the part, and her septuagenarian father, Geoffrey Kendal, who appeared with his younger daughter Felicity in *Shakespeare Wallah*, plays her selfish, senile brother. Aparna Sen

is a prominent Indian actress who has made an impressive directorial debut.

Deathtrap (A)

Sidney Lumet, who triumphed with *Prince of the City*, blows his reputation with the film version of Ira Levin's slick, implausible, stagey thriller in which scarcely anyone is what he seems to be. Michael Caine and Christopher Reeve as playwright and amanuensis plough through the corkscrew twists of the plot with a fervour that compensates for the theatricality of the piece; while Dyan Cannon, being a murder victim, is regrettably eliminated at an early stage. The trickery played on the audience is bared in the last minute of the film. Opens Oct 14.

Heatwave (AA)

Phil Noyce has followed his backward look at the Australian newsreel industry, *Newsfront*, in which old crafts and loyalties were rendered obsolescent by television, with a study of ruthless progress in architecture. Richard Moir plays an idealistic young architect whose futuristic apartment complex, a glass ziggurat with trees growing inside it, will replace rows of Sydney's modest Victorian terraces. Judy Davis is his opponent, an activist on the side of those who will lose their homes. She manages to convince him that the developer, a fast-talking Pommie millionaire (Chris Haywood) is double-crossing everyone, including the designer, but she opens a can of worms so horrific that the film turns into an apocalyptic thriller, in many ways reminiscent of Polanski's *Chinatown*. Noyce is a brilliant film-maker, instinctively placing the camera in the right place, but flashy production technique is not enough to overcome sketchy characterization, and the romance of opposites doesn't really ring true.

A Midsummer Night's Sex Comedy (AA)

Woody Allen again nods in the direction of his idol, Ingmar Bergman, re-creating the mood of *Smiles of a Summer Night* in the meadows of upstate New York. He plays a slightly mad inventor with a frigid wife (Mary Steenburgen). His friends come from the city for a weekend. Tony Roberts is the carelessly promiscuous young doctor, with his latest conquest, a pretty nurse with a Charles Dana Gibson profile played by Julie Hagerty. José Ferrer is a pompous, aging *savant*, with Mia Farrow in tow as his fiancée, unaware that she is an old favourite of the host's. Through the day and night trysts are made and broken. The trellis is battered by the feet of those climbing to or from the window, and partners become inextricably mixed. The period is turn-of-the-century, but much of the dialogue is modern, as if to suggest that nothing ever changes. Gordon Willis has photographed the piece as a pastoral idyll, with rabbits and deer bounding across the screen to Mendelssohn, and summer day giving way to a magical long twilight, allowing the spirits to take over. Woody Allen has moved away from his series of ultra-modish modern New York Jewish comedies, while retaining a veneer of their style.

Norman Loves Rose (AA)

Henri Safran made *Storm Boy*, one of the best children's films ever, certainly the best from Australia. His new comedy bears little resemblance, even though the central character is a 13-year-old boy. He is infatuated with his sister-in-law (Carol Kane) and the main thread of the film is a leering implication that it may be he who made her pregnant, since his brother for medical and psychological reasons is unable to oblige. The setting is an expensive Jewish enclave of



Judy Davis: activist in *Heatwave*.

Sydney, with Warren Mitchell as a harassed clothing manufacturer and father, and Myra de Groot as the Australian version of the Jewish mother. It is long-winded stuff, and only the joke in the closing minute or so redeems the picture from total tedium.

The Plague Dogs (A)

Martin Rosen, who made the animated cartoon version of Richard Adams's *Watership Down*, has followed it with the second Adams novel. Two dogs escape from a vivisection lab sited in the heart of the Lake District. Both have had nasty things done to them, one has had his memory process jumbled, and they may be carrying the germs of bubonic plague. A national furore over their escape brings forth the police, the army, helicopters and TV news teams, but the dogs stay free for weeks, facing increasing hardships. Although a cartoon, it is scarcely one for young children, tackling its downbeat subject with an uncompromising realism. The voices have been chosen and recorded with great care, and include actors of the calibre of John Hurt. Opens Oct 21.

The Sword and the Sorcerer (AA)

Lee Horsley plays a hero of the Dark Ages, who, like Conan, is still a boy when his mother is slain before his eyes. It takes him many years to catch up with the perpetrator of the crime, the evil Cromwell (no, not that one!) played by Richard Lynch. George Maharis is the sorcerer, who is awakened from a 1,000-year slumber to do unpleasant things at the tyrant's behest. It is the most palpable nonsense, but moves with a zesty pace, and some of the special effects are astonishing. The stuntwork, which includes 90 swordsmen doing battle in the villain's castle at the climax of the film, is spectacular. Directed by Albert Pyun. Opens Oct 7.

Tron (A)

The trouble with *Tron* is that the story is paper-thin, the characterization minimal and the plot credibility non-existent. That said, the animation sequences, which comprise the bulk of the picture, are stunning. The use of computer graphics to achieve effects with spatial geometry, never seen in a feature film before, is brilliant. Jeff Bridges plays a kind of computer programme cowboy hero, a loner out to defeat an evil computer genius (David Warner) who is stealing the Pentagon's secrets, and no doubt wants to control the world. Our hero gets zapped by a special laser which reassembles him inside the computer, where he engages in gladiatorial games with other tiny humanoids. Racing on motor bikes made from light across endless graph paper plains, making right angle turns with no lessening of pace, he helps others as well as himself to destroy the master control programme and

TRAVEL AND CRUISING

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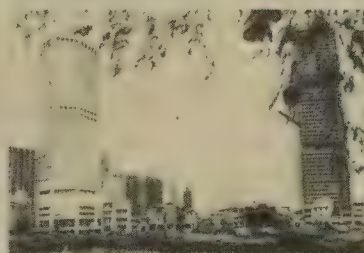
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living in a mythical era of prehistory whose activities with his broadsword make the screen run crimson with lopped heads & severed limbs. John Milius's film is not to be regarded as anything more than fantastic nonsense.

Diva (AA)

This double-stranded thriller with its mixture of opera & organized crime is a quirky film which occasionally reaches a high level of stylization. Directed by Jean-Jacques Beineix, it has had great success in France & the United States. V Palace Video.

Fitzcarraldo (A)

The vicissitudes endured by Werner Herzog's crew almost paralleled the action in this film which portrays obsessive madness & folly on a grand scale. The extraordinary & pointless odyssey, that of bringing grand opera to the middle of the Peruvian jungle, is riveting. V Palace Video.

The German Sisters (AA)

Margarethe von Trotta's third film is the absorbing & moving story of two sisters, one a journalist from whose point of view the narrative is seen, the other drawn into terrorism which precipitates the destruction of her marriage.

Hanky Panky (AA)

Gene Wilder & Gilda Radner get involved in international intrigue in this romantic thriller. Directed by Sidney Poitier.

The Loveless (AA)

Set in the deep south of the JFK years, this old-fashioned road film about a group of bikers who stop over in a sweaty, barren roadside hamlet is charmless & ultimately depressing. Directed by Monty Montgomery & Kathryn Bigelow. V Palace Video.

Moonlighting (AA)

Jerzy Skolimowski's skilfully constructed film is a minor classic. Jeremy Irons plays a Polish electrician sent to Britain with some workmen to renovate a house. Back home martial law crushes Solidarity, & Irons's performance, as he keeps the news from the men, is convincing & moving.

Night Crossing (A)

True story of two families who escaped from East Germany in a home-made hot air balloon. Unfortunately Delbert Mann has reduced a story of great courage to a facile will-the-cops-get-there-first melodrama.

Pictures (A)

A New Zealand film produced by John O'Shea. Set in the second half of the 19th century it portrays two brothers who are keen photographers.

Pink Floyd The Wall (AA)

Alan Parker's skill & Gerald Scarfe's Brueghel-esque visual sense paper over many of the cracks in this portrayal of a lonely rock star marooned in a Los Angeles hotel room. It is showy, loud & banal in its message of moral degeneration.

Poltergeist (X)

Directed by Tobe Hooper, this astonishing view of a California suburban family subjected to an appalling haunting in their new all-mod-con detached residence is excellent & amazing nonsense. The special effects alone are worth the price of admission.

Rocky III (A)

Sylvester Stallone again plays the boxing champ, now contemplating retirement, but who agrees to take on the ugliest challenger in his life. Though the plot is predictable, the film manages to maintain a heady excitement.

The Thing (X)

John Carpenter's remake concerns a dozen men occupying an Antarctic scientific post who become victims of an alien creature 100 centuries old. The paranoid group recalls Carpenter's *Assault on Precinct Thirteen* but, alas, on a budget 100 times as big he hasn't made a better film.

Who Dares Wins (AA)

Ian Sharp's topical action hostage thriller works well enough, but the SAS's undercover man who infiltrates the terrorist group is so inept that a five-year-old could have rumbled him. However, there is a breathtaking but mindless climax.

Certificates

U = passed for general exhibition

A = passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see

AA = no admittance under 14

X = no admittance under 18

TELEVISION

JOHN HOWKINS



Laurence Olivier: Melvyn Bragg's biography begins on October 17.

JOAN PLOWRIGHT can confirm that Laurence Olivier, her husband and that most professional of actors, never stops acting. Even when shaving in the morning he scowls like Shylock, the better to cut his beard. This snippet of news is revealed in *Laurence Olivier—A Life* (October 17, 24, ITV), a *South Bank Show* portrait by Melvyn Bragg and director Bob Bee. They start with Olivier's childhood in Edwardian London (and a visit to the church where he sang as a choirboy), move over to Hollywood, back to the Old Vic (where Olivier demonstrates how he devised his remarkable flat-footed walk for Othello) and finish up with the recent TV plays.

Following the success of last year's live coverage of the Booker Prize, when the cameras caught Salman Rushdie hearing he had won £10,000 for his novel *Midnight's Children*, the BBC has decided that books are big business in more ways than one. Starting on October 16 BBC2 shows no fewer than 10 programmes under the heading of *Bookshow*. The highlights are a film about Anglo-Irish writer Molly Keane, another about Paul Theroux, test recipes from cookery books at a cook-in at the Savoy Hotel and live coverage of this year's Booker Prize on October 19.

THE MONTH IN VIEW

Programme previews carry details of dates and channel only. Transmission times are not available when the *ILN* goes to press.

Oct 3. 25 Years in Space (BBC2)

The first satellite, Sputnik, was only a tiny ball about 23 inches across but its impact was tremendous. The BBC marks the Sputnik's 25th anniversary (actually, tomorrow) with some spectacular footage of the early rockets & satellites, & takes the story up to the Shuttle which may inaugurate a new era of manned space flight.

Oct 5. *The Case of the Discontented Soldier* (ITV) More Agatha Christie in Thames's excellent series with Parker Pyne (Maurice Denham) who solved last month's case of the middle-aged wife. The problem this time is an army major (William Gaunt) who is bored by early retirement with nothing to do. Parker Pyne's henchmen provide an unexpectedly comic cure.

Oct 11. Endgame (ITV)

Jonathan Dumbleby finishes his series on East-West tensions in Europe with a gloomy appeal to end the rigid confrontation between the USA & the USSR. He says we must either find some alternative to "bloc" politics or be prepared for a major war.

Oct 12. Truancy (ITV)

Each day about 90,000 teenagers don't go to school; this investigation suggests that the faults lie in both the schools & the kids.

Oct 15. Opportunity South Atlantic (ITV)

Filming wildlife is not just sitting quietly in a hide with a zoom lens, as Cindy Buxton & Annie Price of Anglia TV discovered when their filming in South Georgia was interrupted by the Argentine invasion. Cindy Buxton's film does not dwell on the war, however, but shows the Falklands' wildlife & suggests that birdwatchers & tourists may be

the islands' best hope for the future.

Oct 17. Wagner's Ring (BBC2)

A massive TV showing of Patrice Chéreau's controversial production at Bayreuth of this huge work, conducted by Pierre Boulez. Starting tonight with *Das Rheingold* it will be shown in 10 weekly episodes, with the help of extended introductory essays by Humphrey Burton & sub-titles.

Oct 20. The Motor Show (ITV)

On the eve of the Motor Show in Birmingham. John Edwards investigates how cars are marketed, advertised & sold.

Oct 21. Whose Baby? (ITV)

Leslie Crowther presents a new quiz in which people have to guess the parents of a "guest" child. On the panel asking the child questions are Jimmy Young & two other celebrities.

Oct 22. Makers (ITV)

Craftsmen in wood (tonight), textiles, jewelry, glass & lettering. Peter Purves is the presenter.

Oct 24. The Discovery of Animal Behaviour (BBC2)

The team who made *Life on Earth* has now produced a major six-part series on the science of animal behaviour. In this opener, *Animals in Action*, they use medieval bestiaries & some clever photography to show how & why animals move.

Oct 25. Harry's Game (ITV)

A government minister is shot outside his Belgravia home by the IRA. Captain Harry Brown is sent to the Falls Road to pursue the killers. The author of this topical thriller (which will be screened on Monday, Tuesday & Wednesday this week) is used to commenting on such events; he is Gerald Seymour, formerly of ITN.

Oct 31. The Psalms of David (ITV)

James Galway began to enjoy the psalms while recuperating after an accident. He presents some of his favourites in four programmes partly on location in Beverley Minster & David's tomb.

SPORT

FRANK KEATING

NO LARGE SPORTING jamboree these days can escape being attended by the hullabaloo of international politics. It would be the major surprise of the Commonwealth Games at Brisbane, which end on October 9, if they did not have their fair share of front- as well as back-page coverage—not least through some variation on "the South African sporting connexion". They used to be called the "Empire Games" but these days the organizers like to refer to them as "the Friendly Games"—though this year the Australians have chosen a theme song entitled "You're Here To Win!" So much for the olde-tyme exhortation of "just taking part".

The British send four competing teams, and some of the touching moments will again be provided when the band salutes the winners on the rostrum—Wales have "Cwm Rhondda" and there are also "Scotland the Brave" and "Danny Boy", which had the Irish in tears when played at Edmonton's Games in 1978, while the English team stick to "God Save the Queen". Thompson will be defending his decathlon title, and Moorcroft will seek to write himself indelibly into the legend. For Scotland, the sprinter Wells will lead explosively from the front, though this time television audiences back home should be spared the raucous commentaries of his wife, Margot, who has failed to make the Scottish sprint team.

The winter sports are settling down in earnest. On October 13 at Wembley Stadium the England and West German soccer teams will try to be more adventurous than they managed to be in their tawdry drawn match during the summer's World Cup finals in Spain. It will be interesting, also, to see how England's new manager, Bobby Robson, shapes up. Three days later, at Twickenham, an England rugby union XV plays its opening match of the season against the reputedly tearaway Fijians, and over the same weekend, at Queen's Park Rangers soccer ground, England and Wales contest a quadrangular hockey tournament with Spain and France.

HIGHLIGHTS

ATHLETICS

Sept 30-Oct 9. Commonwealth Games, Brisbane, Australia.

BADMINTON

Oct 19-23. Friends' Provident Masters' Tournament, Albert Hall, SW7.

In the absence of the Scandinavians & Orientals from the Commonwealth Games, where British teams are likely to have swept the medals, there will be sterner competition here, when some of the world's most delicate, wristy—and combative—players return to the international circuit.

CANOEING

Oct 23. British Open Slalom Championships, Llangollen, Clwyd.

Oct 30, 31. Foster's International Slalom Championships, Llangollen.

CROQUET

Oct 2, 3. All-England Finals, Roehampton Club, SW15.

EQUESTRIANISM

Sept 30-Oct 3. Wylve Horse Trials, Wylve, Wilts.

Oct 4-9. Horse of the Year Show, Wembley Arena, Middx.

There has been mounting criticism in horsey circles of the predictable, humdrum planning & presentation of the country's showpiece gymkhanas. Recently Harvey Smith, one of the leading riders, demanded that this event be turned into "more of a fun carnival than just another horse show". Will the Establishment take the bit?

FOOTBALL

Oct 13. England v W Germany, Wembley Stadium, Middx.

London home matches:

Arsenal v West Ham United, Oct 2; v West Bromwich Albion, Oct 16; v Birmingham City, Oct 30.

Brentford v Chesterfield, Oct 9; v Lincoln City, Oct 23.

Charlton Athletic v Derby County, Oct 2; v Burnley, Oct 16; v Blackburn Rovers, Oct 30.

Chelsea v Grimsby Town, Oct 2; v Leeds United, Oct 9; v Charlton Athletic, Oct 23.

Crystal Palace v Oldham Athletic, Oct 16; v Fulham, Oct 30.

Fulham v Blackburn Rovers, Oct 9; v Burnley, Oct 23.

Millwall v Huddersfield Town, Oct 2; v Oxford United, Oct 9; v Walsall, Oct 23.

Orient v Doncaster Rovers, Oct 2; v Newport County, Oct 16; v Bristol Rovers, Oct 23.

Queen's Park Rangers v Burnley, Oct 2; v Shrews-

bury Town, Oct 16; v Bolton Wanderers, Oct 30.

Tottenham Hotspur v Coventry City, Oct 9; v Notts County, Oct 23.

Watford v Norwich City, Oct 9; v Coventry City, Oct 23.

West Ham United v Liverpool, Oct 9; v Manchester United, Oct 30.

Wimbledon v Aldershot, Oct 9; v Rochdale, Oct 19; v Stockport County, Oct 30.

GOLF

Oct 1-3. English County Finals, Orsett GC, nr Grays, Essex.

Oct 14-17. Suntory World Match-Play Tournament, Wentworth GC, Surrey.

The world's leading matchplay—as opposed to strokeplay tournament which traditionally winds up the golfing summer. Any wayward shot can mean "sudden death". The glorious autumn colours of this grand, tree-lined course add further end-of-season nostalgia. Winter Rules will soon be pinned on the clubhouse doors.

GYMNASTICS

Oct 23-30. World Championships, Budapest, Hungary.

Oct 30. Lilia-White National Championships (girls), Wembley Arena.

HOCKEY

Oct 16, 17. Rank Xerox International: England v France v Spain v Wales, Queen's Park Rangers' Football Ground, W12.

HORSE RACING

Oct 2. William Hill Cambridgeshire Handicap, Newmarket.

Oct 3. Prix de l'Arc de Triomphe, Longchamp, Paris, France.

Oct 15. William Hill Dewhurst Stakes, Newmarket.

Oct 16. Champion Stakes & Tote Cesarewitch, Newmarket.

Oct 23. William Hill Futurity Stakes, Doncaster.

RUGBY

Oct 16. An England XV v Fiji, Twickenham.

SNOOKER

Sept 26-Oct 10. Jameson Whiskey International Open, Assembly Rooms, Derby.

Oct 11, 12. Professional Players' Tournament, International Snooker Club, Aston, Birmingham.

Oct 23-31. State Express World Team Championship, Hexagon Theatre, Reading, Berks.

TENNIS

Oct 25-31. Daihatsu Challenge (women), Brighton Centre, Brighton, E Sussex.

LONDON MISCELLANY

MIRANDA MADGE



CHRISTINE SIMPSON

FAMILIES ARE INVITED to spend Hallowe'en afternoon with the London Philharmonic Orchestra and Ronald McDonald at the Festival Hall. Dress up in your spookiest costume, carve your pumpkin (please use a torch, not a candle inside!), and find your broomstick as there is a best dressed competition. Richard McNicol introduces a concert of eerie music and intrepid members of the audience may go on stage to see how an instrument works or even to take a turn as conductor. Beforehand, from 2pm in the foyer, there is apple-bobbing, throwing the ball into a witch's hat and other enchanting games. Tickets are £3.50, £2 for children.

On October 2 in the Cunard International Hotel, Hammersmith, there is a charity auction to raise money for the Motor Neurone Disease Association. At 2.30pm Donald Pleasence auctions off treasures connected with famous people. A pair of ballet shoes worn by Peter Schaufuss, David Niven's blazer from *Death on the Nile*, an unpublished work by Harold Pinter and Eric Morecambe's pipe are to go under the hammer.

EVENTS

Oct 2, noon-5.30pm. **Long-haired cat show.** Chelsea Old Town Hall, King's Rd, SW3. £1.20, children 60p.

Oct 2, 7.45pm. **Homage to Mahatma Gandhi.** A programme of dance, music & drama to celebrate the anniversary of Gandhi's birth. With Larry Adler, Surya Kumari & the Company of India Performing Arts. Queen Elizabeth Hall, South Bank, SE1 (928 3191). £1.20-£5.30.

Oct 3, 3pm. **Pearly Harvest Festival.** St Martin-in-the-Fields, Trafalgar Sq, WC2.

Oct 3, 3pm. **St Mark's Gospel**, performed by Alec McCowen. Queen Elizabeth Hall. £2.50-£5.

Oct 3, 7.30pm. **Four 19th-century women poets.** Programme devised by John Carroll & read by Barbara Jefford & Gwen Watford of work by Emily Brontë, Elizabeth Barrett Browning, Christina Rossetti & Alice Meynell. Kenwood House, Hampstead Lane, NW3. Tickets £1-£3 from Booking Office, Room 3 South Block, Department for Recreation & the Arts, Greater London Council, County Hall, SE1 (633 1707).

Oct 8, 11, 12. **How Comical My Happiness.** A recreation of the domestic & artistic life of Chekhov, his wife Olga Knipper & sister Masha. Devised by Olga Franklin using their letters. Oct 8, 11, 6pm. Lyttelton. Oct 12, 5.45pm, Olivier, National Theatre, South Bank, SE1 (928 2252). £1.50.

Oct 9, 4pm & 7.30pm. **St John Cadet Spectacular.** Handbell ringers, massed Irish dancing, community singing, a pyrotechnic disco dance display, surprise celebrities & the 1812 paper bag overture—in celebration of the diamond jubilee of the cadets. Albert Hall, Kensington Gore, SW7. Tickets £1.50-£5 from L. E. Hawes, St John Cadet Spectacular, St John Ambulance, 1 Grosvenor Crescent, SW1 (235 5231). Enclose sae.

Oct 10-16. **Paddock School Exhibition.** A chance to admire the art of severely ESN children & to buy a painting to help send a group of the artists on an educational cruise. 233 Upper Richmond Rd, East Sheen, SW14 (878 3567).

Oct 10, 7.30pm. **Wendy Hiller & John Westbrook** present personal anthologies. Kenwood House. (see Oct 3 for booking information).

Oct 12, 13. **Flower show.** Includes fruit & vegetables, alpine plants, carnations & bonsai trees. Royal Horticultural Halls, Greycoat St, SW1. Oct 12, 11am-6pm, 80p; Oct 13, 10am-5pm, 60p.

Oct 14-18, 11am-7pm. **Crafts Fair Chelsea 1982.** About 120 designers & craftsmen show work ranging in price from 70p-£2,000. Chelsea Old Town Hall, King's Rd, SW3. £1, OAPs & children 50p. Oct 16, 17, 10am-5pm. **Thames Barge Open Days.** Visitors can go on board the barges, view art exhibitions or buy craftwork. Greenwich Pier (by the Cutty Sark), SW10. 20p, children 10p.

Oct 16, 17, 11am-5pm. **Country market & craft fair**, appropriately including a plant stall. Museum of Garden History, St Mary-at-Lambeth, Lambeth Palace Rd, SE1. 50p, OAPs & children 25p.

Oct 25-30, 9.30am-5.30pm. **Lace in the Making.** A Lace Guild exhibition of fine work. Visits to the Royal School of Needlework's workroom will take place at 11am & 2pm. The workroom cleans & repairs old lace & was responsible for the restoration of the lace used for the wedding dress of the Princess of Wales. Ring the School to book a place. Royal School of Needlework, 25 Princes Gate, SW7 (589 0077).

Oct 26, 27, 6pm. **You Will Hear Thunder: Anna Akhmatova.** D. M. Thomas, author of *The White Hotel*, has also translated the work of the Russian poetess Anna Akhmatova. With Ruth Rosen he presents a celebration of her life & works. Cottesloe, National Theatre. £1.50.

Oct 28, 7.30pm. **Gary Snyder & Wendell Berry**, two American writers, read their poetry. Barbican, Silk Street, EC2 (638 8891). £2.50, OAPs, students, Poetry Society members & unemployed £1.50.

Oct 29, 30, 10am-8pm. **Performing Arts Book Fair.** Olivier Stalls Foyer, National Theatre.

Oct 31, 7.30pm. **Hallowe'en night ghost walk: ghosts of the West End.** Meet at Embankment underground station, SW1. £1.40, accompanied children under 16 free. There are many other explorations arranged by London Walks, information from 139 Conway Rd, N14 (882 2763).

FOR CHILDREN

Until Oct 20. **Cadbury's National Exhibition of Children's Art.** Painting, sculpture, crafts by talented under-18s. Barbican Art Gallery, Silk Street, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm.

Oct 2-9. **Children's Book Week '82.** Special events in libraries, schools & bookshops. The launch on Sept 30, noon-2pm, in Covent Garden is hosted by Peter Davison, alias Dr Who, Fat Puffin, Fungus the Bogeyman, What-a-Mess & Bernard the Book Taster are among the characters who will be there. There is a competition for children to dress up as their favourite book personalities.

Oct 2-30. **Entertainment at the Polka Children's Theatre:** Oct 2, **David Wood**, a one-man show of magic & music; Oct 9, 16, 23, 26-30, **Town Mouse, Country Mouse**—five actors & a talking book tell the story of William Boot, for 4-7 year olds. "Adventures" for 8-11 year olds; Oct 23, **Common Lore** tell folk tales from India using masks & music; Oct 30, **Peri Aston**, a mime, introduces the characters of the Commedia dell'Arte. Oct 2-9, **Book Week.** Books for children to browse through & visits from authors. Oct 2-16, **Laura Ashley Patchworks.** The best entries from a competition go on show before they are auctioned at Christie's South Kensington in aid of the Children's Society. Polka Children's Theatre, 240 The Broadway, Wimbledon, SW19 (543 4888).

Oct 9, 23, 11am. **Ernest Read Concerts for Children:** Oct 9, **The London Mozart Players** get

the audience to sing Schubert's *Bonny Boy* & play Bach, Haydn, Vaughan Williams & some of Grieg's *Peer Gynt*; Oct 23, **The Royal Philharmonic Orchestra** is joined by Antony Hopkins & Johnny Morris in performances of Peter & the Wolf, excerpts from Ravel's *Mother Goose* suite & Hopkins's Orchestra song. Royal Festival Hall, South Bank, SE1 (928 3191). £1.40-£2.80.

Oct 31, 6.30pm. **Molecule discussion** with Patrick Moore. Mermaid Theatre, Puddle Dock, EC4 (236 9521). £1.50.

LECTURES

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

Oct 7, 11.30am. **Great Moravia**, Sue Beeby.

Oct 14, 30, 11.30am. **Masterpieces of printmaking**, Paul Goldman.

Films at 3pm: Oct 12-15, 19-22, **Artists in print**, videos of contemporary artists demonstrating the four main techniques of printmaking; Oct 12-15, **Etching**, relief painting; Oct 19-22, **Lithography**, screen printing, prints & reproductions.

NATIONAL FILM THEATRE

South Bank, SE1 (928 3842).

Oct 10, 6.15pm. **Budd Schulberg**.

Oct 14, 6.15pm. **Lino Brocka**.

Oct 17, 6.30pm. **Albert Whitlock**, a matte artist who worked on the Hitchcock films of the 30s.

Oct 25, 6.15pm. **Alasdair Milne**, Director-General of the BBC.

Oct 31, 6.15pm. **Peter Yates**.

£1.30 plus 60p temporary membership.

ROYAL FESTIVAL HALL

Waterloo Room, South Bank, SE1 (928 3191).

Oct 17, 6pm. **Sir Michael Tippett** in conversation about his life & career with Paul Crossley. Recorded musical illustrations. £2.30.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 Portland Pl, W1 (580 5533).

Oct 5, 6.15pm. **An architect's approach to computers—expert systems**, John Lansdown.

Oct 12, 6.15pm. **About cities & architecture**, Sir Denys Lasdun.

Oct 19, 6.15pm. **An architect's approach to architecture**, Richard MacCormac. £1.

TATE GALLERY

Millbank, SW1 (821 1313).

Oct 7, 14, 21, 28, 6.30pm. **Tinguely: an introduction**, Laurence Bradbury.

Oct 10, 3.30pm. **Tom Phillips Event** "20 Sites N Years".

Oct 13, 6.30pm. **Post-modernism, Post-structuralism, Post-everything:** how you & I can get through one more decade, Douglas Davis.

Oct 20, 6.30pm. **Frith's Derby Day: Victorian anthropology & the London crowd**, Mary Cowling. Oct 27, 6.30pm. **In poor taste: a new look at the age of pop**, Dick Hebdige.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Oct 3-24, 3.30pm. **Love & Scandal:** Oct 3, **A School for Scandal—fashionable entertainments in Sheridan's London**, Imogen Stewart; Oct 10, **The Judgment of Paris—Manet's Olympia**, Ronald Parkinson; Oct 17, **English heroes, nudity & red tape—public sculpture of the 19th century**, Julius Bryant; **Jealousy at the Medici court—Michaelangelo & Torrigiano**, Eileen Graham.

Oct 6, 13, 1.15pm. **John Sell Cotman**, lectures by Miklos Rajnai: Oct 6, **The man & the artist**; Oct 13, **Travels at home & abroad**.

ROYALTY

Oct 4. **Princess Anne**, Patron of the Riding for the Disabled Association, attends the Lloyds Bank Riding for the Disabled Championship at the Horse of the Year Show, Wembley.

Oct 7. **Princess Anne** attends the Poppy Ball in aid of the Poppy Appeal of the Royal British Legion. Inter-Continental Hotel, W1.

Oct 9. **Princess Anne**, Commandant-in-Chief, St John Ambulance & Nursing Cadets, attends the St John Cadet Spectacular. Royal Albert Hall, Kensington Gore, SW7.

Oct 26. **The Prince & Princess of Wales** attend a concert given by Mstislav Rostropovich in aid of the English Chamber Orchestra & Music Society & the Loan Fund for Musical Instruments. Barbican Centre, EC2.

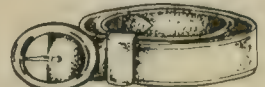
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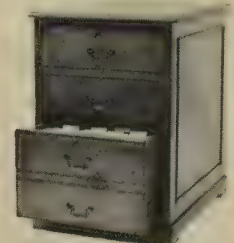
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CLASSICAL MUSIC

MARGARET DAVIES



THE FOUNDATION 50 years ago of the London Philharmonic Orchestra is celebrated on October 7 by a concert at the Festival Hall conducted by Sir Georg Solti, the orchestra's principal conductor (above). It is the same programme as that chosen by Sir Thomas Beecham for the first concert on October 7, 1932, in the Queen's Hall. During its jubilee season the LPO will be joined by Ashkenazy, Barenboim, Pollini, Stern, Accardo, Rostropovich, Galway, Fischer-Dieskau and Popp, among others, and will also perform six major choral works with the London Philharmonic Choir. In February and March, 1983, the LPO will make a three-week tour to eight European countries and give 17 concerts. Next summer the orchestra will take part for the 20th year in the Glyndebourne Festival.

John Pritchard takes over this month as chief conductor of the BBC Symphony Orchestra. To celebrate the BBC's 60th birthday he conducts two concerts of English choral music at the Albert Hall, on October 10 and 17. Pritchard is currently musical director of the Cologne Opera and of the Théâtre de la Monnaie in Brussels.

□ The LSO embarks this month on a 34-concert Tippet-Berlioz festival with performances at the Festival Hall on October 19 of Berlioz's *Te Deum*, on October 31 of *The Damnation of Faust* and on October 26 of Tippet's *Vision of St Augustine*.

CONCERT AND RECITAL GUIDE

The following is a selection of concerts taking place in London this month. Complete listings are available from the concert halls.

ALBERT HALL

Kensington Gore, SW7 (589 8212).
Oct 3, 7.30pm. **New Symphony Orchestra**, conductor Nash; Andrew Haigh, piano. Tchaikovsky, Suite from Swan Lake, Piano Concerto No 1, Waltz from *The Sleeping Beauty*, Capriccio Italien, Overture 1812 with cannon & mortar effect.
Oct 10, 7.30pm. **BBC Symphony Orchestra & Chorus**, **London Philharmonic Choir**, conductor Pritchard; Yvonne Minton, mezzo-soprano; Stuart Burrows, tenor; Donald McIntyre, bass. Elgar, *The Dream of Gerontius*.
Oct 17, 7.30pm. **BBC Symphony Orchestra & Chorus**, **Goldsmiths' Choral Union**, conductors Pritchard, Wright; Isobel Buchanan, soprano; Thomas Allen, baritone. Vaughan Williams, *A Sea Symphony*; Walton, *Belshazzar's Feast*.
Oct 29, 7.45pm. **London Philharmonic Orchestra**, conductor Baudouin; Emmy Verhey, violin; Jane Parker-Smith, organ. Berlioz, Overture *Le Corsaire*; Mendelssohn, Violin Concerto; Saint-Saëns, Symphony No 3 (Organ).
Oct 31, 7.30pm. **New Symphony Orchestra**, conductor Tausky; Howard Shelley, piano. Rossini, Overture *William Tell*; Elgar, *Pomp & Circumstance March No 1*; Grieg, Piano Concerto; Rimsky-Korsakov, *Scheherazade*.

BARBICAN CENTRE

Silk St, EC2 (638 8891, cc).
Oct 2, 8pm. **London Concert Orchestra**, **London Chorus**, conductor Dods; Trumpeters from the

band of the Welsh Guards; Ann Mackay, soprano; John Brecknock, tenor. Opera gala.
Oct 3, 7.30pm. **London Philharmonic Orchestra**, conductor Y. P. Tortelier; Cristina Ortiz, piano. Rossini, Overture *The Italian Girl in Algiers*; Grieg, Piano Concerto; Mendelssohn, Intermezzo, Scherzo & Nocturne from *A Midsummer Night's Dream*, Symphony No 4 (Italian).
Oct 5, 7.30pm. **Christa Ludwig**, mezzo-soprano; **Geoffrey Parsons**, piano. Wolf, Strauss, Beethoven, Mendelssohn, Liszt, lieder; Schumann, Schubert, Tchaikovsky & Wolf, Mignon songs.
Oct 8, 7.30pm. **Teresa Berganza**, mezzo-soprano; **Geoffrey Parsons**, piano. Haydn, Brahms, Fauré, Respighi, Braga, songs.
Oct 11, 8pm. **London Symphony Orchestra**, conductor Groves. Music by three composers based on their visits to London, illustrated with readings from their diaries by members of the Royal Shakespeare Company & slides of contemporary pictures. Weber, Overture *Der Freischütz*, excerpts from *Oberon*; Berlioz, *Marche Funèbre* from *Hamlet*; Mendelssohn, excerpts from *Chorales St Paul*, Symphony No 3 (*The Scottish*).
Oct 12, 7.30pm. **Margaret Price**, soprano; **Geoffrey Parsons**, piano. Schubert, lieder; Verdi, arias; Berg, Vier Lieder Op 2; Rachmaninov, songs.
Oct 16, 7.30pm. **Bernard D'Ascoli**, piano. Beethoven, Sonata No 23 in F minor (*Appassionata*), Sonata No 31 in A; Chopin, Ballade in G minor Op 23, Fantasia in F minor Op 49, Berceuse in D flat Op 57, Scherzo No 3 in C sharp minor Op 39.
Oct 16, 8pm. **Johann Strauss Orchestra**; Jack Rothstein, director & violin; Ann James, soprano; Johann Strauss Dancers, Geraldine Stephenson, choreographer. Music of the Strauss family.

Oct 23, 8pm. **Segovia**, guitar. Music by Sor, J. S. & C. P. E. Bach, Rameau, Benda, Ponce, Albeniz.

Oct 24, 7.30pm. **Felicity Lott**, soprano; **Geoffrey Parsons**, piano. Schumann, Mahler, lieder; Debussy, chansons; Walton, songs from *Faça*.

Oct 26, 1pm. **London Concert Orchestra**, conductor Dods; Neil Smith, guitar. Rossini, Overture *The Silken Ladder*; Schubert, Symphony No 5; Rodrigo, *Concierto de Aranjuez*.

Oct 26, 8pm. **English Chamber Orchestra**, conductor Mackerras; Mstislav Rostropovich, cello. Mendelssohn, Overture *A Midsummer Night's Dream*; Haydn, Cello Concerto in C; Elgar, *Nursery Suite*; Shostakovich, Cello Concerto No 1.

Oct 27, 7.30pm. **Nicolai Gedda**, tenor; **Geoffrey Parsons**, piano. Wolf, Liszt, Dvořák, lieder.

Oct 28, 1pm. **English Baroque Orchestra**, conductor Lovett. Boyce, Overture No 10; Bach, Brandenburg Concerto No 3; Handel, *Arrival of the Queen of Sheba*; Mozart, Symphony No 29.

Oct 29, 8pm. **Royal Philharmonic Orchestra**, conductor Arwel Hughes; Anthony Marwood, violin. Mendelssohn, Overture *The Hebrides*; Mozart, *Eine kleine Nachtmusik*; Bruch, Violin Concerto; Beethoven, Symphony No 7.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Oct 4, 7.30pm. **Pro Musica Sacra**, conductor Turner; Andrew van der Beek, bass dulciana. Buxtehude, *Missa Brevis*; Victoria, *Officium pro defunctis*; Lassus, Ammon, Handl, Hassler, Aichinger, motets.

Oct 5, 19, 7.30pm. **Endymion Ensemble**, director Whitfield; Oct 5, Mozart, Serenade in C minor K388; Schönberg, *Verklärte Nacht*; Osborne, new work; Stravinsky, *Dumbarton Oaks*; Oct 19, Jane Manning, soprano. Mozart, Serenade in E flat K375; Birtwistle, *Tragoedia*; Schönberg, *Pierrot Lunaire*.

Oct 6, 7.30pm. **Wren Orchestra of London**, conductor Sheldon; Jill Gomez, soprano. Bloch, Concerto Grosso No 1; Barber, Knoxville—Summer of 1915; Debussy, *Dances Sacrées et Profanes*; Mozart, Symphony No 38 (Prague).

Oct 7, 1.15pm. **Paul Barritt**, violin; **William Howard**, piano. Mozart, Sonata in A K375; Poulenc, Sonata; Messiaen, *Theme & Variations*.

Oct 11, 1pm. **Edith Mathis**, soprano; **Roger Vignoles**, piano. Beethoven, Brahms, Schubert, Strauss, songs.

Oct 18, 1pm. **Jaime Laredo**, violin; **Sharon Robinson**, cello; **Clifford Benson**, piano. Debussy, Violin Sonata in G minor; Bartók, Rhapsody No 1; Ravel, Sonata for violin & cello.

Oct 22, 7.30pm. **Lontano Ensemble**, director de la Martínez; Helen Lawrence, soprano. The Americas I: Chavez, Toccata, for percussion; Dillin, East 11th St, NY 10003; Varese, *Ionisation*; Ginastera, *Cantata for Magic America*.

Oct 24, 7.30pm. **Taverner Consort & Taverner Players**, conductor Parrott. Musica Reservata from the Munich Court; Lassus, Penitential Psalm No 1, *Prophetae Sibyllarum*, Penitential Psalm No 7; De Rore, Four Motets.

Oct 25, 1pm. **Imogen Cooper**, piano. Beethoven, Sonata in D minor Op 31 No 2; Chopin, Two Nocturnes Op 62 Nos 1 & 2, Ballade in F minor.

Oct 26, 7.30pm. **London Sinfonietta**, conductor Knussen; Neil Mackie, tenor. 1952, I: Knussen, *Coursing & Berceuse*; Carter, *In Sleep, in Thunder*; Abrahamsen, *Winternacht*; Müller-Siemens, *Under Neon-Light I*; Takemitsu, *Rainforest*.

Oct 28, 7.30pm. **New London Consort**, **Munich Kapelle**, director Pickett. Lassus & members of the Munich Hofkapelle, lieder, Italian madrigals, Villanelle & Alla dolce suon (Double Sestina); Lassus, madrigals.

Oct 29, 7.30pm. **Coro Capella**, conductor Turner. Lassus, Musica Sacra.

SOUTH BANK

SE1 (928 3191, cc A, Bc 928 6544).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room).

Oct 1, 8pm. **BBC Symphony Orchestra & Singers**, **Westminster Cathedral Choir**, conductor Atherton; Phyllis Bryn-Julson, Felicity Palmer, sopranos; Marta Szimay, mezzo-soprano; Philip Langridge, tenor; John Shirley-Quirk, baritone; Richard van Allan, bass; Gwynne Howell, bass. Stravinsky, *Babel*, Two Songs of the Flea, Mass,

The Nightingale (sung in Russian). FH.

Oct 2, 8pm. **BBC Concert Orchestra**, conductors Sutherland, Mackerras, Semprini; band of HM Marines School of Music, conductor Lt Col James Mason; **Royal Choral Society**; Sandra Dugdale, soprano; Janet Coster, mezzo-soprano; Kenneth Collins, tenor; Niall Murray, baritone; Philip Martin, piano. BBC Diamond Jubilee gala concert recalling some of the great musical programmes of these past 60 years. FH.

Oct 3, 3.15pm. **Maurizio Pollini**, piano. Chopin, Three Mazurkas Op 56, Sonata in B minor Op 58; Debussy, *Etudes Book II*; Bartók, Suite Op 14. FH.

Oct 3, 7.30pm. **Royal Philharmonic Orchestra**, **Brighton Festival Chorus**, **The Southend Boys' Choir**, conductor Weller; Sylvia Greenberg, soprano; James Bowman, counter-tenor; John Rawnsley, baritone. Beethoven, Symphony No 4; Orff, *Carmina Burana*. FH.

Oct 4, 8pm. **Philharmonia Orchestra & Chorus**, conductor von Maticic; Alison Hargan, soprano; Felicity Palmer, mezzo-soprano; Anthony Rolfe-Johnson, tenor; Malcolm King, bass. Haydn, Symphony No 82 (*The Bear*); Beethoven, Symphony No 9 (Choral). FH.

Oct 5, 8pm. **Philharmonia Orchestra**, conductor von Maticic; Tamas Vasary, piano. Beethoven, Overture *Leonora No 3*, Piano Concerto No 1, Symphony No 5. FH.

Oct 6, 7.45pm. **London Sinfonietta & Chorus**, conductor Atherton. Stravinsky, Two Melodies of Gorodetzky; Berceuses du chat, *The Owl & the Pussy-Cat*, Two Sacred Songs (Wolf/Stravinsky), Four Songs, Elegy for JFK, Little Canon, Three Shakespeare Songs, *The Mushrooms Going to War*, Pastoral, *Pribaoutki*, *Pater Noster*. In Memoriam Dylan Thomas, Credo, Introitus, Ave Maria. Renard (staged performance). EH.

Oct 6, 8pm. **Incorporated Society of Musicians Centenary Gala Concert**, **Halle Orchestra**, conductor Loughran; Nigel Kennedy, violin; Peter Donohoe, piano; Trumpeters of the Band of the Welsh Guards, McCabe, *Music's Empire*; Walton, Violin Concerto; Brahms, Piano Concerto No 2. FH.

Oct 7, 7.30pm. **Martin Offord**, piano. Messiaen, *Catalogue d'oiseaux* (Part 2); La chouette hulotte, La bouscarle, La rousserolle effarvatte. PR.

Oct 7, 7.45pm. **English Chamber Orchestra**, director & piano Perahia. Dvořák, Wind Serenade in D minor Op 44; Mozart, Piano Concerto in B flat K450, Piano Concerto in D K451. EH.

Oct 7, 8pm. **London Philharmonic Orchestra**, conductor Solti. Berlioz, Overture *Le carnaval romain*; Mozart, Symphony No 38 (Prague); Delius, *English Rhapsody*, *Brigg Fair*; Strauss, *Ein Heldenleben*. FH.

Oct 8, 8pm. **Royal Philharmonic Orchestra**, conductor Weller; Salvatore Accardo, violin; Peter Hurford, organ. Strauss, *Don Juan*; Paganini, Violin Concerto No 4; Saint-Saëns, Symphony No 3 (Organ). FH.

Oct 9, 7.45pm. **Salvatore Accardo**, violin. Paganini, 24 Caprices for solo violin Op 1. EH.

Oct 10, 3.15pm. **Isaac Stern**, violin; **Andrew Wolf**, piano. Mozart, A Sonata; Ravel, Violin Sonata; Beethoven, Sonata in A Op 47 (*Kreutzer*). FH.

Oct 10, 7.15pm. **City of London Sinfonia**, conductor Hickox; Heinz Holliger, oboe. Haydn, Symphony No 44 (*Trauer*); Casken, *Maque* for solo oboe, horns & strings; Mozart, Oboe Concerto K314; Schubert, Symphony No 5. EH.

Oct 10, 7.30pm. **Strasbourg Philharmonic Orchestra**, conductor Handley; Igor Oistrakh, violin. Berlioz, Overture *Le corsaire*; Tchaikovsky, Violin Concerto; Prokofiev, excerpts from *Romeo & Juliet*; Debussy, *La mer*. FH.

Oct 11, 8pm. **London Philharmonic Orchestra**, conductor Previn; Cecile Licad, piano. Previn, *Reflections*; Rachmaninov, Piano Concerto No 2; Rimsky-Korsakov, *Scheherazade*. FH.

Oct 12, 8pm. **Philharmonia Orchestra**, conductor von Maticic; Ivo Pogorelich, piano. Tchaikovsky, Piano Concerto No 1; Dvořák, Symphony No 9 (*From the New World*). FH.

Oct 13, 8pm. **London Mozart Players**, conductor Blech; Ida Haendel, violin. Haydn, Symphony No 102; Mozart, Violin Concerto in D K218; Bruch, Violin Concerto; Beethoven, Overture *Egmont*. FH.

Oct 14, 8pm. **BBC Symphony Orchestra & Singers**, **Southend Boys' Choir**, conductor Atherton; Phyllis Bryn-Julson, soprano; Helen Watts, contralto; Robert Tear, Philip Langridge, Neil Jenkins, ten-

POPULAR MUSIC
DEREK JEWELL

Shirley Maclaine: at the Apollo.

They're singing the blues, we're told, in the record business, and concert promoters are thinking that life might be livelier in the undertaking game. Have you not heard it all before? Maybe a dozen times in the past 25 years, most vociferously of all in that winter of 1973-74 when stocks hit the bottom and the vinyl moguls were thinking they might have to go back to just a four-car home and a one-swimming pool third residence.

So while accepting that the record and concert game is not as easy as it once was—the villains are video, home-taping and recession—I reserve judgment on pop Armageddon. It is difficult to adopt any other attitude when you look at the tidal wave of October shows—George Benson, Julio Iglesias, Shirley Maclaine, Neil Sedaka, Kid Creole, Japan, Jam, Joan Jett... Famine isn't on the menu.

But pause. Did someone say **Julio Iglesias**? Si. The Spanish heart-throb, ex-Real Madrid goal-keeper, most surprising (surely) of all intruders into British chart-topping in 1981-82, struts into the London bullring for the first time in his life this month. I can't quite believe his talent will sustain long exposure, but the chance is being taken in a big way—four nights (October 24, 25, 27, 28) at the Royal Albert Hall (589 8212).

Shirley Maclaine will have long gone by then. The dynamic American singer, dancer and actress (her show here some years ago was marvellous) goes into the Apollo, Victoria (828 8665), as the sandwich-act between *Sound of Music* and *Camelot*. The dates are September 30-October 7 (not October 4) and her opening night is also the closing night for **Shirley Bassey**, who will have been playing the Albert Hall for the previous three evenings.

Money can't be so short if **George Benson**, erstwhile jazz guitarist turned mass-appeal funk singer, can carry the **Royal Philharmonic Orchestra** with him into his five Wembley Arena (902 1234) concerts (October 20-24) which, I guess, upwards of 50,000 will witness. And on the two previous nights, in the same venue, not much less than half that number will have been stomping to the less soothing, heavy-metal thunder of **AC/DC**, rounding off their first British tour in more than two years.

What else on the rock front? My favourite (and I've few enough of those) new wave band, **Japan**, embark on a really major tour at Portsmouth (October 20, 21) which goes all over, including Brighton (October 22) and winds up with five straight nights at the Hammersmith Odeon (748 4081) next month—the neatest of ripostes to the dreary

pimples of the music Press who predicted their swift demise two years ago. On the Hammersmith stage on November 2 will be **Joan Jett** who starts touring this month in Dublin (October 8). **Jam** is at Stafford on October 1 at the end of a tour which began in mid-September and missed London entirely. **Hawkwind** start their tour at Hitchin on October 14.

There is also the welcome return of the stylish **Kid Creole** and the **Coconuts** (whose "Tropical Gangsters" album on the ZE label has done so well) to the Lyceum (October 11) and Hammersmith (October 12). And there is a neat, if chancy, prospect at The Canteen in Covent Garden (405 6598) when the vastly experienced drummer **Bobby Rosengarden** arrives (October 26-30) to lead a nine-piece British band for (wait for it) dinner dancing. This venerable institution, which hasn't exactly been the rage these past few years, could even become a vogue again with a band like this to sustain it—playing the arrangements which Rosengarden uses at New York's Rainbow Room.

The Canteen is interesting, too, for booking the idiosyncratic singer-pianist **Slim Gaillard** (October 4-9). He is now 66 but still vibrantly doing his stuff which began years before that extraordinary hit with Slam Stewart in 1938, "Flat Foot Floogie".

And Pete Boizot of Pizza Express also makes his mark in October, when he brings another big first-timer into London. This artist is **Bobby Short**, the songs-at-the-piano man who is to sophisticated—or would-be sophisticated—New Yorkers what, say, Bea Lillie once used to be to Londoners. Except, the comparison doesn't really work. Short is (like Mabel Mercer) one of those supper-room artists who have no real *doppel-gänger* in Britain. Should be interesting to see how he makes out at Pizza on the Park (October 12-23; 235 5550) and also to hear two veteran trumpeters at Pizza Express, Dean Street—**Wild Bill Davison** (October 1, 2, 8, 9; 437 9595) and **Doc Cheatham** October 5-7 and 10-16).

The month is buzzing, too, at Ronnie Scott's (439 0747) in Frith Street, starting with the nine-piece Cuban outfit, **Afro Cuba** (October 4 for two weeks) and continuing with the **Louis Hayes Quartet** (October 18, for one week) and the **Wynton Marsalis Quintet** (October 25 for one week). There's a new mini-festival at the Barbican, sponsored by Silk Cut and featuring **Mel Tormé**, **Carmen McCrae** and **Joe Williams** with Louis Bellson's big band (October 30) and **Sarah Vaughan**, **Billy Eckstine** and **Blossom Dearie** on October 31. And, most intriguing of all, the fine West Coast trumpeter, **Shorty Rogers**, is doing a tour with the National Youth Jazz Orchestra which visits Chichester on October 23.

Also, a reminder that **Neil Sedaka** plays the Dominion, Tottenham Court Road (October 6, 7; 580 9562) and Wembley Conference Centre (October 16; 902 1234), and that outstanding recent albums include the superbly produced **Donna Summer** (Warner Bros—the magician is Quincy Jones); the welcome renaissance of Crosby Stills and Nash ("Daylight Again", Atlantic); and a fascinating solo excursion by Frida of Abba ("Something's Going On", Epic). Way, way out on its own, however, is Mike Westbrook's double album "The Cortège" (Original Records)... it's jazz, funk, cabaret and so much more, a work from a modern British master who's massively under-exposed but who, too late, will be recognized as a major talent.



Vernon Handley with the Strasbourg Philharmonic: Festival Hall, October 10.

ors; David Wilson-Johnson, baritone; John Tomlinson, bass; Stravinsky, Threni, Persephone. *FH*. Oct 15, 8pm; Oct 17, 3.15pm. **London Philharmonic Orchestra**, conductor Previn; Isaac Stern, violin. Dvořák, Violin Concerto; Strauss, An Alpine Symphony. *FH*.

Oct 17, 7.15pm. **City of London Sinfonia**, conductor Hickox; Eugene Sarbu, violin. Schubert, Symphony No 8 (Unfinished), Adagio & Rondo in A for violin & string orchestra D438; Mozart, Violin Concerto in A K219; Cowie, Leonardo for chamber orchestra. *EH*.

Oct 17, 7.30pm. **London Symphony Orchestra & Chorus, Wooburn Singers, The Southend Boys' Choir**, conductor Abbado; Rudolf Serkin, piano; Dennis O'Neill, tenor. Mozart, Piano Concerto in C K467; Berlioz, Te Deum. *FH*.

Oct 18, 7.45pm. **English Chamber Orchestra Ensemble**; Neil Black, oboe; Bernard Roberts, piano. Mozart, Oboe Quartet in F K370; Hummel, Piano Quintet in E flat Op 87; Mendelssohn, Octet in E flat Op 20. *EH*.

Oct 19, 8pm. **London Symphony Orchestra & Chorus, Wooburn Singers, Southend Boys' Choir**, conductor Abbado; Rudolf Serkin, piano; Dennis O'Neill, tenor. Mozart, Piano Concerto in A K488; Berlioz, Te Deum. *FH*.

Oct 20, 7.45pm. **Alfred Brendel**, piano. Beethoven, Piano Sonatas, in F minor Op 2 No 1, in E flat Op 27 No 1, in C sharp minor Op 27 No 2, in F sharp Op 78, in A Op 101. *EH*.

Oct 21, 8pm. **Philharmonia Orchestra**, conductor Tilson Thomas; Cho-Liang Lin, violin. Stravinsky, Suite Pulcinella. The Rite of Spring; Mendelssohn, Violin Concerto. *FH*.

Oct 22, 8pm. **City of Birmingham Symphony Orchestra**, conductor Rattle. Britten, Canadian Carnival; Rachmaninov, Symphonic Dances; Brahms, Symphony No 2. *FH*.

Oct 24, 7.15pm. **City of London Sinfonia**, conductor Hickox; Ifor James, horn. Elgar, Introduction & Allegro for strings; Mozart, Horn Concerto in E flat K447; Fricker, Rondeaux for horn & chamber orchestra; Schubert, Symphony No 3. *EH*.

Oct 24, 7.30pm. **Royal Philharmonic Orchestra**, conductor Kamu; Cecile Ousset, piano. Schubert, Symphony No 8 (Unfinished); Grieg, Piano Concerto; Sibelius, Finlandia, Symphony No 5. *FH*.

Oct 25, 8pm. **Bach Choir, Philharmonia Orchestra, BBC Singers**, conductor Willcocks; Janet Price, soprano; Catherine Wyn-Rogers, contralto; Robert Tear, tenor; Stephen Roberts, bass; John Scott, organ. Howells, Missa Sabrinensis; Parry, Blest Pair of Sirens; Elgar, Variations on an Original Theme (Enigma). *FH*.

Oct 26, 8pm. **London Symphony Orchestra & Chorus**, conductor Colin Davis; John Shirley-Quirk, baritone. Tippett, Vision of St Augustine; Beethoven, Symphony No 3. *FH*.

Oct 27, 5.55pm. **Francis Jackson**, organ. Brahms, Prelude & Fugue in G minor, Chorale Preludes from Op 122, Fugue in A flat minor; Bach, Chorale Preludes, Trio in G BWV 1027a, Prelude & Fugue in B minor BWV 544. *FH*.

Oct 27, 8pm. **Royal Philharmonic Orchestra**, conductor Myung Whun Chung; Katia & Marielle Lebeque, pianos. Mozart, Symphony No 29, Concerto in E flat for two pianos K365; Tchaikovsky, Symphony No 2 (Little Russian). *FH*.

Oct 28, 8pm. **Philharmonia Hungarica**, conductor Segal; Henryk Szeryng, violin. Beethoven, Over-

ture Prometheus; Brahms, Violin Concerto, Hungarian Dances Nos 1, 3, 10; Haydn, Symphony No 88; Kodály, Dances from Galanta. *FH*.

Oct 29, 7.45pm. **London Bach Orchestra**; Trevor Pinnock, director & harpsichord; Michael Laird, trumpet. Handel, Music for the Royal Fireworks; Haydn, Harpsichord Concerto in D, Trumpet Concerto in E flat; Bach, Suite No 4. *EH*.

Oct 30, 8pm. **London Philharmonic Orchestra**, conductor Fischer; Vladimir Ashkenazy, piano. Liszt, Les préludes; Bartók, Piano Concerto No 2; Stravinsky, Jeu de cartes, Suite The Firebird (1919). *FH*.

Oct 31, 7.30pm. **London Symphony Orchestra & Chorus, Southend Boys' Choir**, conductor Colin Davis; Janet Baker, mezzo-soprano; Peyo Garazzi, tenor; Thomas Allen, baritone; John Tomlinson, bass. Berlioz, The Damnation of Faust. *FH*.

WIGMORE HALL

Wigmore St, W1 (935 2141).

Oct 4, 7.30pm. **Jean-Jacques Dünki**, piano. Beethoven, 11 Bagatelles Op 119; Schönberg, Six Little Piano Pieces Op 19, Three Piano Pieces Op 11, Suite Op 25; Schumann, Impromptu on a theme by Clara Wieck Op 5; Mozart, Minuet K594a, Gigue K574.

Oct 7, 7.30pm. **London Early Music Group**, James Tyler, director, lute & baroque guitar; Glenda Simpson, mezzo-soprano; Duncan Druce, Theresa Caudle, baroque violins; Alan Lumsden, recorders & trombone; Peter Trent, tenor viol & lute; Oliver Brookes, bass viol; Ian Gammie, tenor viol & violone. Monteverdi, Frescobaldi, Riccio, Luigi Rossi, Salamone Rossi, Corbetta, Cavalli, Cima, Marini, instrumental & vocal music.

Oct 9, 7.30pm. **Peter Serkin**, piano. Stravinsky, Serenade in A (1925), Sonata (1924); Beethoven, Sonatas in E minor Op 90, in E major Op 109, in A flat Op 110; Wolpe, Form IV—Broken Sequences (1967).

Oct 10, 3.30pm. **Philip Pilkington**, piano. Bach, Partita No 1 in B flat. Four Duets (from Klavierübung), Goldberg Variations.

Oct 13, 7.30pm. **Franz Schubert Quartet of Vienna**. Schubert, String Quartet No 14; Brahms, String Quartet No 3.

Oct 14, 7.30pm. **Gervase de Peyer**, clarinet; **Gweneth Pryor**, piano. Schubert, Arpeggione Sonata; Brahms, Clarinet Sonata in F minor Op 120 No 1; Ireland, Fantasy-Sonata; Gershwin, Preludes for piano; Harvey, Suite on themes of Gershwin; Horowitz, Sonatina.

Oct 16, 17, 19, 24, 26, 28, 7.30pm. **Early Music Centre Festival**: Oct 16, **London Baroque**. Jenkins, Fantasy a 3 in F; Simpson, Divisions in F for two bass viols; Bach, Chromatic Fantasia & Fugue BWV903, Sonata in D for bass viol & obbligato harpsichord BWV1028. Sonata in E minor for violin & basso continuo BWV1023; Marais, La Gamme en forme de petit opéra; Oct 17, **Taverner Consort & Players**, director Parrott; Emma Kirkby, soprano; Neil Jenkins, tenor; David Thomas, bass. Monteverdi, sacred & secular music; Oct 19, **New London Consort**, director Pickett; Catherine Bott, soprano. Music from the Royal Courts of Spain & Italy; Oct 24, **The English Concert**, Trevor Pinnock, director & harpsichord; Lars Ulrick Mortenson, harpsichord. J. S. Bach, Double Harpsichord Concertos in C minor BWV1060 & BWV1062, in C BWV1061; C. P. E. Bach, Symphonies No 1 & No 5; Oct 26, **Hilliard Ensemble**, David James, counter-tenor; Paul Elliott, Leigh Nixon, tenors; Paul Hillier, baritone.

14th- to 16th-century music for four voices from Italy, France & England; Oct 28, **Quattro Hotte-terre**; Kees Boeke, Walter van Hauwe, recorders; Wouter Möller, cello; Bob van Asperen, harpsichord. Locke, Suite No 1 from The Broken Consort; Hilton, Three Fantasias for two recorders & continuo; Geminiani, Cello Sonata Op 5 No 2; Sweelinck, Fantasia Chromatica for solo harpsichord; Telemann, Williams, Purcell, Cima, sonatas for two recorders & basso continuo.

Oct 25, 7.30pm. **John Henry**, harpsichord. L. Couperin, Pavane in F sharp minor; Anglebert, Suite in G; F. Couperin, Pieces from Ordre No 12; Cham-bonnières, Suite in A minor; Rameau, Pieces from Suite in D major/D minor.

Oct 30, 7.30pm. **Nash Ensemble**; Henry Herford, baritone. Ferguson, Octet (1933); Butterworth, A Shropshire Lad; Ireland, Moeran, songs; Schubert, Piano Quintet in A (The Trout).

BALLET

URSULA ROBERTSHAW



Evelyn Hart and David Peregrine of the Royal Winnipeg Ballet: dancing *Belong*.

NO FEWER THAN 16 ballets will be performed during the Royal Winnipeg Ballet's season at Sadler's Wells. Among those of particular interest are Agnes de Mille's *Rodeo*, in which a cowgirl gets her man; a version of *Firebird* by Vicente Nebrada, premièred in May in Winnipeg; and *The Ecstasy of Rita Joe*, choreographed by Norbert Vesak, an adaptation of George Ryga's play about an Indian girl destroyed by life in the city.

□ The five Japanese male dancers, five backstage artists and a peacock who come from the Edinburgh Festival to perform *Kinkan Shonen* at Sadler's Wells claim to "symbolize the reaction of the post-Hiroshima generation to western excesses"—my guess is that they won't like them—and that the work is "sensual, violent, provocative and exquisitely beautiful". The piece is given at an extremely slow pace and requires great patience from its audience.

□ The Royal Ballet opens its season on October 13 with *Mayerling*, with David Wall dancing Rudolf, Lesley Collier as Mary, Merle Park as Countess Larisch, Wendy Ellis as Stephanie and Monica Mason as the Empress. Watch out for a revival of *Four Schumann Pieces*, with Dowell dancing the role created for him. This is part of a bill with *Giselle*.

DANCE UMBRELLA

Some 70 performances, at five London venues, by international contemporary dance companies from seven countries. Oct 11 for five weeks. Details from Dance Umbrella, 10 Greek St W1 (437 2617).

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

Mayerling, MacMillan's narrative ballet, to Liszt music, about the love affair between Crown Prince Rudolf of Austria-Hungary & 17-year-old Mary Vetsera which ended in their deaths at the hunting lodge at Mayerling in 1889. Lots of meaty dancing roles. Oct 13, 14, 16, 20, 22.

Triple bill: *La Bayadère*, as restaged by Nureyev; *L'Invitation au voyage*, Corder's realization of five Duparc songs, somewhat overshadowed by Yolanda Sonnabend's costumes & décor; *Elite Syncopations*, MacMillan's merry & lively, & at times very funny, set of dances to Scott Joplin rag-time tunes. Oct 23, 25, 28.

Double bill: *Four Schumann Pieces*, van Manen's composition based on a central male dancer; *Giselle*, the one about the peasant girl betrayed, who dies & saves her repentant lover from the clutches of revengeful spirits. Oct 27, 30.

ROYAL WINNIPEG BALLET

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Our Waltzes/Rondo/Belong/Rodeo; Allegro Brillante/Lento, a tempo e appassionato/Four Last Songs/5 Tangos; Songs Without Words/Giselle pas de deux/A Dance for You/Adagietto/Firebird; Allegro Brillante/Moments Shared/Ecstasy of Rita Joe/Rodeo; Our Waltzes/Giselle pas de deux/Four Last Songs/The Hands. Oct 19-30.

SANKAI JUKU

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Kinkan Shonen (see intro). Oct 5-9.

STRAVINSKY MEMORIES

Festival Hall, Waterloo Room. Admission free to RFH concert ticket holders.

Dame Alicia Markova & Sir Anton Dolin in conversation, as part of the Stravinsky Festival (see Music). Oct 14, 6.30pm.

Out of town

BALLET RAMBERT

Apollo Theatre, Oxford (0865 44544/5, cc).

Priaboutki, North's new work to Stravinsky songs, designs derived from Picasso/Airs, by Paul Taylor & set to Handel, re-created for BR/The Rite of Spring, Alston's version. Oct 5-7.

Requiem, Bruce's dance work set to two Brecht/Weill pieces; *Ghost Dances*, more Bruce, this one to South American folk songs & concerned with oppression & freedom. Oct 8, 9.

LONDON FESTIVAL BALLET

John Field's production of *Swan Lake*; Schaufuss's *La Sylphide*.

Theatre Royal, Newcastle (0632 322061). Oct 4-9. Palace, Manchester (061-236 9922, cc 061-236 8012). Oct 18-23.

Swan Lake

Theatre Royal, Nottingham (0602 42328/9). Oct 11-16.

Swan Lake; Les Sylphides/The Storm/Études

Palace, Manchester (061-236 9922, cc 061-236 8012). Oct 25-30.

SCOTTISH BALLET

Cranko's *Romeo & Juliet*; triple bill of Darrell's *Chéri*, Jiri Kilián's comic *Symphony in D*, & a new production of Fokine's *Le Spectre de la rose*. King's Theatre, Edinburgh (031-229 1201). Oct 5-9.

Romeo & Juliet only

His Majesty's, Aberdeen (0224 28080). Oct 19-23. Empire, Liverpool (051-709 1555/6, cc 051-709 8070). Oct 26-30.

OPERA

MARGARET DAVIES

RUSSIAN OPERA is prominent in the repertoires of both the London companies and in the regions this month. Following on Opera North's eagerly awaited new production of *Prince Igor* by Borodin, the Royal Opera are performing Mussorgsky's *Khovanshchina*, which has not been heard at Covent Garden for 10 years; under the Soviet conductor Evgeny Svetlanov. ENO revive Colin Graham's epic production of Prokofiev's *War and Peace*, conducted by Mark Elder, and Welsh National Opera are touring Andrei Serban's production of *Eugene Onegin*.

□ Opera East, a new touring company of 60 singers and orchestral players, will be making one-night visits to 12 towns in the east of England, including Lincolnshire and Humberside, during the six weeks starting on October 29 with a production of *The Magic Flute* by Jeremy James Taylor, conducted by Howard Burrell.

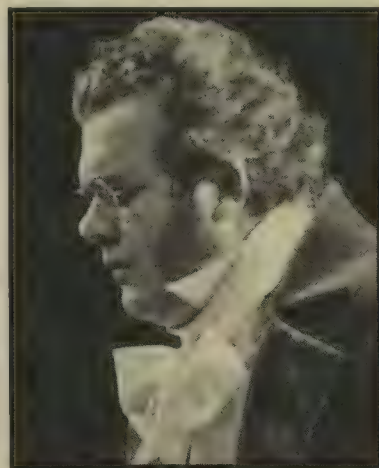
ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Rigoletto, conductor Elder/Robinson, new production by Jonathan Miller, with John Rawnsley as Rigoletto, Arthur Davies as the Duke of Mantua, Marie McLaughlin as Gilda, John Tomlinson as Sparafucile. Oct 1, 7, 12, 16, 21, 23, 26, 29.

The Magic Flute, conductor N. Davies, revival of Anthony Besch's production with Eiddwen Harrihy as Pamina, John Treleaven as Tamino, Alan Opie as Papageno, Angela Downing as the Queen of the Night, John Tomlinson as Sarastro. Sept 30, Oct 2, 6, 8, 13, 15.

Werther, conductor Mackerras/Friend, with John Brecknock as Werther, Sally Burgess as Charlotte, Patrick Wheatley as Albert. Oct 9, 14, 20, 22, 28.



Kenneth Woollam: *Pierre* in *War and Peace*.

War and Peace, conductor Elder, with Thomas Allen as Prince Andrei, Eilene Hannan as Natasha, Kenneth Woollam as Pierre, Norman Bailey as Kutusov, Malcolm Donnelly as Napoleon. Oct 27, 30.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 836 6903).

Der Ring des Nibelungen, conductor C. Davis, with Donald McIntyre as Wotan, Rolf Kühne as Alberich, Yvonne Minton as Fricka, Robert Tear as Loge, John Dobson as Mime, Gwyneth Jones/Berit Lindholm as Brünnhilde, Richard Cassilly as Siegmund, Linda Esther Gray/Gwyneth Jones as Sieglinde, Fritz Hübner as Hunding & Hagen, Alberto Remedios as Siegfried.

Das Rheingold, Sept 27, Oct 4. *Die Walküre*, Sept 28, Oct 5. *Siegfried*, Sept 30, Oct 7. *Götterdämmerung*, Oct 2, 9.

Khovanshchina, conductor Svetlanov, with Evgeny Nesterenko as Ivan Khovansky, Donald McIntyre as Shaklovity, Gwynne Howell as Dosifei, Robin Leggate as Andrei Khovansky, Robert Tear as Galitsin, Yvonne Minton as Marfa. Oct 21, 26, 29.

Out of town

GLYNDEBOURNE TOURING OPERA

Don Giovanni, Il barbiere di Siviglia, Orfeo ed Euridice.

Palace Theatre, Manchester (061-236 9922, cc) Oct 5-9.

Theatre Royal, Plymouth (0752 669595, cc 0752 267222). Oct 12-16.

Gaumont Theatre, Southampton (073 29771/3, cc). Oct 19-23.

Apollo Theatre, Oxford (0865 44544/5, cc). Oct 26-30.

OPERA EAST

The Magic Flute

Hatfield Polytechnic (30 68100) Oct 29. Theatre Royal, Bury St Edmunds (0284 5469). Oct 30.

OPERA NORTH

Prince Igor, The Marriage of Figaro, Samson et Dalila.

Grand Theatre, Leeds (0532 459351, cc). Sept 25-Oct 9.

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). Oct 12-16.

Theatre Royal, Nottingham (0602 472328, cc). Oct 26-30.

SCOTTISH OPERA

Capital Theatre, Aberdeen (0224 23141).

Manon Lescaut, Seraglio. Sept 29-Oct 2.

Theatre Royal, Glasgow (041-331 1234, cc 041-332 9000).

Manon Lescaut. Oct 6, 9, 12, 14, 16.

Seraglio. Oct 20, 23, 26, 28, 30.

WELSH NATIONAL OPERA

Un ballo in maschera, Don Giovanni, Tamburlaine, Eugene Onegin.

Hippodrome, Bristol (0272 299444, cc 0272 213362). Sept 28-Oct 2.

Don Giovanni, Andrea Chenier, Eugene Onegin.

New Theatre, Cardiff (0222 32446, cc 0222 396130). Oct 26-30.

WEXFORD FESTIVAL OPERA

Theatre Royal, Wexford, Ireland (Wexford 22240).

La Leggenda di Sakuntala, L'Isola Disabitata, Griseldis. Oct 20-31.

Review

Buxton this year celebrated Zoltán Kodály's centenary with a programme laced with Hungarian events, the main attraction of which was a hugely enjoyable performance of *Háry János*, staged by Malcolm Fraser with the simplest of means but with a wealth of ingenuity. This fable set to music concerns four fantastic adventures which take place in the imagination of the old soldier Háry János, in the course of which he enjoys a meteoric rise to the rank of general in the Hungarian army, defeats Napoleon and his forces single-handed, and is about to marry Marie-Louise and gain half the Austrian empire when he decides to return to his peasant girlfriend and his native village. The score, which is familiar from the suite, includes various folk tunes that provide attractive solos for the heroine, Orzse, vivaciously portrayed by Cynthia Buchan, and for Háry himself, vigorously sung by Alan Opie, who balanced a forceful personality with an engaging measure of naivety. There was sterling support from Alan Watt, Linda Ormiston and Barry Banks, and the excellent chorus contributed to the visual as well as the vocal delights of the evening, backed by Fay Conway's clever, economical designs. Anthony Hose's purposeful direction emphasized the warmth and colour of the loosely linked musical numbers.



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BRIEFING

ART

EDWARD LUCIE-SMITH

IT IS A LONG TIME since the Royal Academy held a really major show of Old Master paintings. In a month full of important exhibitions this one is a winner. Neapolitan Painting—from Caravaggio to Giordano opens on October 2 and surveys an aspect of Baroque art still too little known in this country. It includes major masterpieces, among them Caravaggio's *Seven Works of Mercy*. This is usually virtually hidden from public view behind the high altar of the Church of the Pio Monte della Misericordia in Naples.

□ The American artist Philip Guston, who died in 1980, was a major Abstract Expressionist. Towards the end of his life he became an important influence on the Neo-Expressionist movement which is currently causing so much of a stir both in the United States and in Europe. A retrospective at the Whitechapel Art Gallery from October 13 concentrates on the work he produced in the last decade of his life—crude comic-book images of heads, bottles, severed limbs and instruments of torture. The apparent crudity reveals a haunting power.

□ Do not miss the show of recent paintings by Lucian Freud which opens at Anthony d'Offay on October 13. This is Freud's first one-man show since his exhibition at the same gallery in 1978. There will be about 20 paintings on view, and the show is timed to coincide with the publication of a monograph on Freud's work by Lawrence Gowing, price £18. The publishers are Thames & Hudson and the artist himself has played an active part in the preparation of the book.

□ There is an important out-of-London exhibition at the Fitzwilliam—their retrospective of the work of John Linnell (1792-1882), the friend and patron of William Blake, and father-in-law of Samuel Palmer, who became the most successful landscape painter in England after the death of Turner in 1851. Linnell has been overshadowed in recent times by the fame of Blake and Palmer, though the Pre-Raphaelites much respected him. The show, which has been organized in conjunction with the Yale Center for British Art, opens on October 5. It will be in America early in 1983.

□ The National Gallery's third artist-in-residence, Michael Porter, takes up his post in the middle of this month. Born in 1948, he has shown in London, Paris and Brussels, and was recently featured in the Triptychs show at the Ian Birksted Gallery. His influences, he says, include the Old Masters, such as El Greco and Duccio, as well as "well known dramatic novels" and the Falkland Islands war.

GALLERY GUIDE

AGNEW'S

43 Old Bond St, W1 (629 6176). Mon-Fri 9.30am-5.30pm, Thurs until 7pm. **Sidney Nolan**, new paintings including Chinese subjects. Oct 6-27.

BARBICAN CONOURSE GALLERY

Barbican, Silk St, EC2 (628 9760). Mon-Sat 10am-10pm, Sun noon-10pm. **RSC in Print**. An exhibition of RSC posters printed in the last 20 years. Until Oct 25.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Masterpieces of Printmaking**. Prints made before the French Revolution. Oct 7-Jan, 1983.

BROWSE & DARBY

19 Cork St, W1 (734 7984). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Nicholas Johnson**. First one-man show in London for a gifted young artist who carves animals life-size in laminated wood. Just slightly stylized, these seem to catch the very essence of what he depicts. Until Oct 16. **Caroline Hill**, landscapes. Oct 20-Nov 13.

CAMDEN ARTS CENTRE

Arkwright Rd, NW3 (435 2643). Mon-Sat 11am-6pm, Fri until 8pm, Sun 2-6pm. **Half in Jest**. A celebration of British cartoons & cartoonists from Hogarth to Hoffnung. Until Oct 3.

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. **Princes Gate Collection of Old Masters**. Until 1983. £1, OAPs, students & children 50p.

ESKENAZI

Foxglove House, 166 Piccadilly, W1 (493 5464). Mon-Fri 10am-6pm. **Japanese Inro**. Forty-seven marvellous examples of the little containers that 18th- & 19th-century Japanese hung at their belts. The rarest is in ultramarine lacquer with multicoloured butterflies. Oct 19-Nov 5.

GEFFRYE MUSEUM

Kingsland Rd, E2 (739 8368). Tues-Sat 10am-



Bella: Lucian Freud at Anthony d'Offay.

5pm, Sun 2-5pm. **George Elgar Hicks: Painter of Victorian Life**. Oct 1-Jan 3, 1983.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. **Arte Italiana 1960-82**. Painting, sculpture & installations. Oct 20-Jan 3. (See ICA for related film, video & performance art.) £1.60, OAPs, students, registered unemployed, children & everybody all day Mon & Tues-Thurs 6-8pm, 80p.

INSTITUTE OF CONTEMPORARY ART

The Mall, SW1 (930 0493). Tues-Sun noon-9pm. **ICA:NY**. A season of new work from New York. **Laurie Anderson Artworks**—sculptures, drawings, photographic collages & installations. Oct 14-Nov 21. **Seven Artists**. Work by John Ahearn, Mike

Glier, Ken Goodman, Keith Haring, Robert Longo, Judy Rifka & Cindy Sherman which takes its inspiration from New York. Oct 14-Nov 21. Also in the season there are performances by Laurie Anderson & Eric Bogosian, video, New York breakfast television, new music from The Kitchen & dance. **Video, film & performance art from Italy**—in conjunction with "Arte Italiana" at the Hayward. Oct 12-24. Non-members 40p.

MONTPELIER STUDIO

4 Montpelier St, SW7 (584 0667). Mon-Fri 10am-5.30pm. **Rachel Nicholson**. Her still lifes continue the distinguished tradition of her parents—Ben Nicholson & Barbara Hepworth. Oct 21-Nov 13.

WILLIAM MORRIS GALLERY

Lloyd Pk, Forest Rd, E17 (527 5544 ext 390). Tues-Sat 10am-1pm, 2-5pm; first Sunday of the month 10am-noon, 2-5pm. **Kate Greenaway**. Illustrated books, original drawings & watercolours. Oct 2-30.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Paintings of the Warm South** by foreign painters in Italy in the 17th century. Includes works by Claude, Poussin & Elsheimer. Sept 29-Nov 28.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **Portrait Award 1982**. Exhibition of the winning portrait & selected entries in the Imperial Tobacco Portrait Award. Oct 13-Jan 22. **Recent Acquisitions**. Includes G. F. Watts photographed by Edward Steichen, a bronze head of the Queen by Franta Belsky. Lord Denning by Bryan Organ & a selection of photographs of Benjamin Britten & friends, a gift from the Britten Estate. Until Oct 17.

NATIONAL THEATRE

South Bank, SE1 (633 0880). Mon-Sat 10am-11pm. **European Illustration**. An annual survey of editorial, book advertising & design art. Oct 12-Nov 6. **Erté Theatre Designs**. A small retrospective exhibition to celebrate Erté's 90th birthday. Oct 8-Nov 27. **The Other Britain**. Photo-reportage of ethnic, provincial & working-class Britain by *New Society* photographers. To mark the 20th anniversary of the magazine. Oct 18-Nov 27. **Patterns of the Hebrides**. Photographs by Gus Wylie, sponsored by Mobil North Sea. Oct 18-Nov 6.

ANTHONY D'OFFAY

23 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Lucian Freud**, recent paintings (see intro). Oct 13-Nov 6.

PARKIN GALLERY

11 Motcomb St, SW1 (235 8144). Mon-Fri 10am-6pm, Sat 10am-1pm. **Walter Sickert, J. E. Blanche & their Dieppe friends**. Oct 13-Nov 5.

QUEEN'S HOUSE

National Maritime Museum. SE10 (858 4422). Tues-Sat 10am-6pm, Sun 2-5.30pm. **The Art of the Van de Velde**. A magnificent retrospective devoted to the greatest of all marine artists, held appropriately at the Queen's House, Greenwich where they once had a studio. The first exhibition of their work in this country. Until Dec 5. 75p OAPs, students & children 40p.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **Paintings in Naples**. Works by 17th-century masters including Caravaggio, Giordano, Salvator Rosa & Guido Reni. Sponsored by Martini & Rosso. Oct 2-Dec 12. £2.50, OAPs, students, children & everybody up to 1.45pm on Sunday £1.60. **Treasures of Ancient Nigeria: legacy of 2,000 years**. Includes many pieces made during the Benin culture which flourished from the 15th to the 18th century. Sponsored by Mobil. Oct 30-Jan 23. £2 & £1.35. **Contemporary Indian Art**. A more comprehensive survey with greater emphasis on what is happening today than the small exhibition recently presented by the Tate. Until Oct 31. £1 & 75p.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-5pm. **Contemporary Choice**. A fascinating miscellany of paintings & sculptures bought by the Contemporary Art Society for presentation to its subscribing galleries. Plus **Victor Willing**—elegantly hermetic canvases by a British artist whose reputation is growing. Oct 23-Nov 21. **Summer Show III**, selected by Richard Francis. Until Oct 17.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080). 9.30am-



William Orpen's *Lady in Black*: Edwardian England at Spink's.

4.30pm. **J. M. W. Turner's *Landscape with Walton Bridges***. An important late painting which has not been seen by the public for nearly 40 years. It is on its way to New York where it will be auctioned on Oct 28. Oct 4-7.

SPINK
King St, SW1 (930 7888). Mon-Fri 9.30am-5.30pm. **Edwardian England**. Oils & watercolours from the period 1880-1910. Includes paintings by William Orpen, Sir John Lavery & Henri la Thangue. Oct 6-30.

FATE GALLERY
Millbank, SW1 (821 1313). Mon-Sat 10am-6pm. Sun 2-6pm. **De Chirico**, a major exhibition of paintings & some drawings. Until Oct 3. £1, OAPs, students, unemployed & children 12-16yrs 50p, children under 12 free. **Jean Tinguely**. Sculpture which often has moving parts & is made out of junk. Until Nov 28. **Howard Hodgkin's *Indian Leaves***. Paintings made in India using lustrous textile dyes on still wet, freshly made rag paper. The subjects are drawn from the artist's long experience of life in India. Until Nov 7. **Turner in the Open Air**. A new selection from the Turner Bequest. Until Dec 31. **Prints & Works on Paper**. What's newest in graphic art, ranging from a portfolio by fashionable Neo-Expressionist Sandro Chia to "postcard sculptures" by Gilbert & George. Until Nov 21.

JOHNNY VAN HAEFTEN GALLERY
13 Duke St, SW1 (930 3062). Mon-Sat 10am-7pm. **Brigitte Knaus**, portraits. Oct 5-16.

VICTORIA & ALBERT MUSEUM
Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.30pm, Sun 2.30-5.50pm. **Reynolds Stone**. Major retrospective showing the work of this book illustrator & calligrapher who designed stamps, banknotes, bookplates for the Prince of Wales & Benjamin Britten & coats of arms for HMSO. Until Oct 31. **John Sell Cotman** (1782-1842). A retrospective of watercolours, drawings, oil-paintings & etchings devoted to one of the most quintessentially English of landscape artists. Watercolour is fast coming back into vogue, & the fact that Cotman was primarily a watercolourist makes the show particularly relevant. Until Oct 24. **Jewelry by Wendy Ramshaw**. Modern jewelry designs, especially those illustrating the artist's collaboration with Wedgwood. Oct 6-Jan 16, 1983.

WHITECHAPEL ART GALLERY
Whitechapel High St, E1 (377 0107). Sun-Fri 11am-5.50pm. **Philip Guston**, a retrospective (see intro). Oct 13-Dec 12.

CHRISTOPHER WOOD GALLERY
15 Motcomb St, SW1 (235 9142). Mon-Fri 9.30am-5.30pm. **Realism & Romance**. An exhibition exploring the attitudes to love & romance held by Pre-Raphaelite & Victorian academic painters. Includes work by Dulac, Rossetti, Burne-Jones & Tissot. Oct 6-29.

Out of town
ARNOLFINI
Narrow Quay, Bristol (0272 299191). Tues-Sat 11am-8pm. **Prophecy & Vision: Expressions of the spirit in contemporary art**. Paintings & sculptures expressive of a Christian concern for society. Until Oct 16.

ASHMOLEAN MUSEUM
Beaumont St, Oxford (0865 512651). Mon-Sat 10am-4pm, Sun 2-4pm. **International printmakers**. Works by leading contemporary printmakers including Paolozzi, Helen Frankenthaler, Jasper Johns & Japanese artists. Oct 23-Nov 13.

BRUTON GALLERY
Bruton, Somerset (074 981 2205). Mon-Sat 9.30am-5.30pm. **Rodin Bronzes**. An array of 36 works by Rodin, many of which were never cast during the sculptor's lifetime but which have since been cast with the authorization of the Musée Rodin in Paris. These studies left behind in the studio are some of the most original & daring of Rodin's works. Oct 30-Dec 11.

FITZWILLIAM MUSEUM
Trumpington St, Cambridge (0223 69501). Tues-Sat 10am-4.50pm, Sun 2.15-4.50pm. **John Linell (1792-1882)**. A centennial exhibition of drawings, prints & paintings (see intro). Oct 5-Dec 12.

MUSEUM OF MODERN ART
30 Pembroke St, Oxford (0865 722 733). Tues-Sat 10am-5pm, Sun 2-5pm. **The Subject of Painting**. Works by 10 contemporary French artists chosen by Paul Rodgers. **Project Skyline**, hotel architecture in Miami Beach in the 30s. Oct 10-Nov 28.

NATIONAL GALLERY OF SCOTLAND
The Mound, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm. **"Lookalike"**, 86 paintings, from the 16th century to 1960, displayed so as to compare treatments of the same theme by different artists. Includes works by Raphael, Rembrandt, Watteau, Gainsborough, Degas & Van Gogh. Until Oct 24.

CRAFTS

BRITISH CRAFTS CENTRE
43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. **Jewelry Redefined**. What promises to be an exciting international survey, selected by an equally international jury. The artists have used PVC, aluminium, paper, rubber, cork, steel & card rather than the expensive traditional materials. Oct 1-Nov 13.

COLERIDGE OF HIGHGATE
80 Highgate High St, Highgate Village, N6 (340 0999). Mon-Sat 10am-5.30pm. **Siddy Langley**, glass (see For Collectors, p81). Oct 21-Nov 6.

CRAFTS COUNCIL GALLERY
12 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Thurs until 7pm, Sun 2-5pm. **Colouring Metals**. An exhibition based on research into colouring metals recently done by Michael Rowe & Richard Hughes. Sept 22-Nov 7. **The New Jewelry of Pierre Degen**. Sept 22-Oct 24.

DAN KLEIN
11 Halkin Arcades, Motcomb St, SW1 (245 9868). Mon-Fri 9.30am-6pm, Sat 10am-1pm. **Quentin Bell—New Ceramics**. Light-hearted essays in the Bloomsbury decorative tradition by the biographer of Virginia Woolf. Oct 6-23.

PHOTOGRAPHY

MARLBOROUGH
6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Brassai: The Artists of My Life**. 70 photographs of leading European modernists in their studios, spanning a period of four decades. The show includes a dramatic series of portraits of Giacometti, showing him from the time he was a young man to the last years. Sept 15-Oct 8. **Irving Petlin**. Oct 13-Nov 6.

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Aneli Volskaja,
Manolis Chatzidakis,
Gordana Babić,
Mihail Alpatov,
and Teodora Voinescu



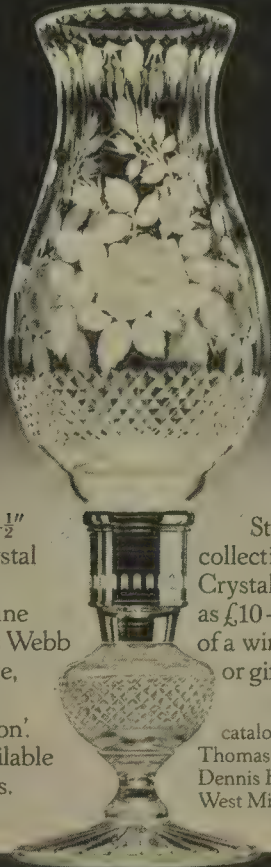
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SALEROOMS

URSULA ROBERTSHAW

THE BATTLE OF EL ALAMEIN was fought 40 years ago this month and to commemorate it Phillips are holding on October 20 a sale of some 70 original cartoons by Jon. These record the exploits of the Two Types, mustachioed, silk muffled, dim and definitely OK, drawn for the Services' newspapers. At first frowned upon by Alexander, who thought they mocked officers and would undermine discipline, the Two Types were finally recognized as morale boosters and were said by General Freyberg "to be worth by themselves a division of troops".

□ A magnificently illuminated manuscript of the *Shahnama*, the epic poem by Firdausi which relates the legendary history of the kings of Persia, comes up for sale at Sotheby's on October 11. It is expected to make over £150,000; in 1968 it went for £50,000. This copy of the poem was illustrated in Shiraz in 1436/7 and contains 58 miniatures.

□ Christie's on October 12 are selling further items from Edward Grosvenor Paine's collection of over 2,000 portrait miniatures. Prominent among them is John Bogle's more than half-length portrait of Commodore George Johnstone, Governor of Western Florida, painted between 1767 and 1774. This important work sold for 850 guineas in 1935; it should make well over £20,000 today.

The following is a selection of sales taking place in London this month. Viewings are usually held a day or two before the sale. Wine sales appear on p113.

BONHAM'S

Montpelier St, SW7 (584 9161).

Oct 8, 11am. Antique jewelry.

Oct 14, 11am. English & Continental oil paintings & watercolours.

Oct 19, 20, 2.30pm. Japanese works of art.

Oct 21, 11am. European oil paintings & carved frames.

CHRISTIE'S

8 King St, SW1 (839 9060).

Oct 4, 10.30am. Continental porcelain, pottery & Italian maiolica.

Oct 6, 27, 11am. Silver & objects of vertu.

Oct 7, 10.30am. Scientific instruments, clocks & watches.

Oct 8, 11am. 19th- & 20th-century Continental pictures.

Oct 11, 10.30am & 2.30pm. English porcelain & 19th-century ceramics.

Oct 12: 11am, Edward Grosvenor Paine Collection of portrait miniatures; 11am & 2.30pm, Old Masters, modern & British prints; 2pm, English, foreign & ancient coins & medallions.

Oct 14: 11am, English & Continental oak furniture, pewter & metalwork; 2.30pm, Eastern textiles, rugs & carpets.

Oct 15, 11am. English pictures.

Oct 20, 10.30am. Antique arms & armour.

Oct 21: 11am, Continental furniture; 2.30pm, rugs & carpets.

Oct 22, 29, 11am. Old Master pictures.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Oct 5, 2pm. Costume, furs, textiles, linen & lace.

Oct 7: 10.30am, Objects of vertu & miniatures; 2pm, Toys, trains, train sets & games.

Oct 8, 2pm. Natural history & sporting trophies.

Oct 12, 2pm. Costumes, textiles, embroidery, lace.

Oct 13, 2pm. Arms, armour & militaria.

Oct 14, 2pm. Cameras & photography.

Oct 15, 29, 2pm. Dolls.

Oct 18, 10.30am. Oriental scrolls.

Oct 19, 2pm. Railway & motoring art & literature.

Oct 21, 2pm. Scientific instruments, domestic & other machines.

Oct 22, 2pm. Postcards, cigarette cards, Baxter prints, Stevengraphs & printed ephemera.

Oct 28, 10.30am & 2pm. 19th- & 20th-century photographs.

Oct 29, 2pm. Art Nouveau & Art Deco.

PHILLIPS

7 Blenheim St, W1 (629 6602).

Oct 1, 8, 15, 22, 29, 11am. Silver & plate.

Oct 4, 5, 11, 12, 18, 19, 25, 26, 11am. Furniture, carpets & objects or works of art.

Oct 4, 2pm. Prints.

Oct 5, 1.30pm. Antique & modern jewelry.

Oct 7, 10am. Furs.

Oct 7, 28, 1.30pm. Books, atlases & maps.

Oct 8, 2pm. Paper money.

Oct 11: 11am, Watercolours & drawings; 2pm, Oil



An American Governor painted by John Bogle: for sale at Christie's on October 12.

paintings.

Oct 12, 2pm. Clocks & watches.

Oct 13, 27, 11am. English & Continental ceramics & glass.

Oct 14, 11am. Musical instruments.

Oct 14, 21, 28, 11am. Stamps.

Oct 18, 2pm. English paintings.

Oct 19: 1.30pm, Jewels; 2pm, Scientific instruments.

Oct 20, 7pm. Jon cartoons.

Oct 26, noon. Pewter.

Oct 27, noon. Photographs.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Oct 1, 11am. Victorian & Edwardian furniture.

Oct 5, 11am. English pottery & porcelain.

Oct 6, 11am & 2.30pm. 19th-century European paintings, drawings & watercolours.

Oct 7: 10.30am, Jewelry; 11am, 19th- & 20th-century clocks & watches.

Oct 7, 8, 11am & 2.30pm. Decorative arts. Oct 7, Part I—Arts & Crafts, Art Nouveau & Art Deco.

Oct 8, Part II—art pottery & studio ceramics.

Oct 8, 11am. Continental furniture.

Oct 11, 11am. Oriental MSS, miniatures & printed books.

Oct 14, 11am. Silver & plate.

Oct 18, 11am. Icons.

Oct 19, 10.30am. Cameras & scientific instruments.

Oct 20: 11am, Old Master paintings; 2.30pm, British paintings 1700-1900.

Oct 20, 21, 10.30am & 2.30pm. Japanese works of art.

Oct 21: 10.30am & 2pm, War medals; 11am, clocks & watches; 2.30pm, Victorian drawings & watercolours.

Oct 22, 11am. English oak furniture.

Oct 28, 10.30am. Chinese decorative arts; 11am, photographic images & related material.

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MUSEUMS

KENNETH HUDSON

ARE THE BEST MUSEUMS the ones with most visitors? The figures for 1981-82 are now available and they show the Science Museum once again in top place, with 3,848,000 visitors, followed by the National Railway Museum at York (1,343,000), the National Maritime Museum (997,000), the Castle Museum, York (736,000) and the Imperial War Museum (681,000). For what the comparison is worth, the Tower of London attracted 2,088,000 people, the State Apartments at Windsor Castle 727,000, and the Roman Baths and Pump Room at Bath 657,000. To say that most means best would be widely challenged. The crowd-haters—and they are numerous—would certainly disagree. So, undoubtedly, would the curators of most of our modest-sized museums.

□ Whether at small museums or large, this is a good month for seeing new exhibitions—CERN at the Science Museum, Ford at the Boilerhouse, Malcolm Orvis at Watford, robots at Brighton, Scouting at the Passmore Edwards, Associated Automation at the Grange Museum in Neasden and, most enticing of all, the subversive Women—the 25-Hour Day at the Commonwealth Institute.

MUSEUM GUIDE

BOILERHOUSE PROJECT

Victoria & Albert Museum, Exhibition Rd, SW7 (581 5273). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **The Car Program.** The design & development of the Ford Sierra over 52 months, told through drawings, photographs & video explanation, with the kind of splendid catalogue that has become the trademark of the Boilerhouse. Oct 16-Nov 18.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Excavating in Egypt**—the creation, organization, discoveries & achievements of the Egyptian Exploration Society. Until Jan 9, 1983. **Great Moravia.** Life & the class-structure along the Middle Danube in the 9th century AD, as illustrated by recent archaeological discoveries. Until Jan 9, 1983.

British Library exhibitions:

The new British Library is being built in the old Goods Yard next to St Pancras Station. Meanwhile, the Library is doing its praiseworthy best to put on exhibitions in its present distinctly cramped quarters at the British Museum. **Demons in Persian & Turkish Art** is there until Jan 16, 1983, and **Illuminated Armenian Manuscripts**—Gospels, psalters & breviaries—until Dec 31. **Virgil: the 2,000th anniversary** illustrates the influence of the Roman poet's work through the ages & into our own times. Many translations & editions of his poems are on show. Until Feb 27, 1983. **Hebrew Manuscripts from the Sassoon Collection.** A small selection of items from the collection of manuscripts formed by David Solomon Sassoon (1880-1942), including the illuminated Rashba Bible of 1383 from Spain & a copy of Maimonides's *Guide for the Perplexed*. Until Dec 31.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Recent Ceramics & Oenpelli Bark Paintings.** Contemporary Australian ceramics, together with an exhibition of bark paintings by Aborigines from Western Arnhem land. Until Oct 17. 50p, OAPs, students & children under 16, free. **Textiles & Turbans.** An exhibition of photographs by Elizabeth Simson. Oct 7-Nov 4. **Women—the 25-Hour Day.** An exhibition illustrating women's work around the clock & their crucial role in the economies of both developed & developing societies. Oct 15-Nov 28. A one-day conference is being held at the Institute on Oct 23 on Women in the Third World. Tickets £2 from the education department.

GRANGE MUSEUM OF LOCAL HISTORY

Neasden Lane, NW10 (452 8211). Mon-Fri noon-5pm, Wed until 8pm, Sat 10am-5pm. **Associated Automation, 1928-82.** This exhibition marks the end of the manufacture of stamp-vening machines & telephone equipment by this famous Willesden firm. The Museum has acquired a fine collection of historical equipment as a result of their closure. Oct 16-Nov 13.

HORNIMAN MUSEUM & LIBRARY

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. **Navajo Weaving 1850-1980.** An exhibition about the Indian weavers of the American south-west, who have



Robot at Brighton: from October 5.

shown an extraordinary resistance to debasement & to tourist pressures. Until summer, 1983.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. Two long-running pictorial exhibitions continue. They are **Cecil Beaton War Photographs 1939-45** (60p, OAPs & children 30p) & **Armoured Warfare.** Also still on view is **Sculpture of the Two World Wars**, a selection from the Museum's collection of military sculptures in bronze, plaster, wood & marble. Until Dec 11. The Museum's latest temporary exhibition is **Edward Bawden**, a representative selection of Bawden's watercolours documenting his experiences & extensive travels as an official war artist. Oct 7-Jan 9, 1983. In the main body of the Museum there is a new permanent exhibition on the **Middle East**, "explaining... how the First World War laid the foundations of the Middle East as we know it today", a daring statement with which some might feel inclined to quarrel.

LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Rails in the Road.** A nostalgic exhibition about London's trams, which moved millions of people safely & cheaply around the Metropolis for over 80 years. Until Dec 5. £1.60, children 80p.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-

6pm, Sun 2-6pm. **London Silver 1680-1780.** The techniques, products & customers of the London silversmiths in the heyday of their skill & prosperity. Until Apr 3, 1983. **Shipbuilding on the Thames.** An exhibition arranged by the Worshipful Company of Shipwrights, to mark the 200th anniversary of their grant of livery by the Court of Aldermen of the City of London. A survey of major Thames shipbuilding projects from the Age of Wood until recent times. Until Oct 17.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. The Museum's exhibitions offer as fine a variety as ever. They include at the moment **Vasna: Inside an Indian Village; Hawaii; & Asante: Kingdom of Gold.** Also at the Museum throughout October are **Moche Pottery** (figures of people & animals from Peru); **Turquoise Mosaics from Mexico; Art for Strangers** (early take-aways for the tourist trade, in the form of very saleable but dignified stone carvings made by 19th-century inhabitants of the American north-west). The latest exhibition, **Thunderbird & Lightning**, is an introduction to the life of the Indians of north-east America between 1600 & 1900.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, NW10 (858 4422). Tues-Sat 10am-6pm, Sun 2-5.30pm. **Schweikardt at Greenwich.** Photographs by the noted American photographer of big yachts & the Americas Cup. Until Oct 7. **Toll for the Brave.** The story of the mysterious loss of the *Royal George*, which sank off Spithead 200 years ago with the loss of 600 lives. The exhibition includes relics from the wreck. Until Dec 31.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. Make sure not to miss the new permanent exhibition on **Classification**, a subject which has aroused much controversy during the past few years. It explains, clearly & attractively, the basic ways in which scientists work to sort out groupings in the natural world.

PASSMORE EDWARDS MUSEUM

Romford Rd, Stratford, E15 (534 4545 extn 376). Mon-Fri 10am-6pm, Thurs until 8pm, Sat 10am-1pm, 2-5pm. **Scouting.** 1982 marks the 75th anniversary of the foundation of the Scout Movement by Lord Baden-Powell. The Museum's exhibition celebrating this consists mainly of items loaned by members of the Newham Scout Troops illustrating the history of scouting in their part of the world. Oct 23-Dec 18.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **The Great Cover-Up Show.** Choice items of protective clothing from the Museum's collection & elsewhere. The exhibits show how bomb-disposal, motor racing, steel-making & ballet people protect themselves, & include the fireproof suit worn by the man who lit the Royal Wedding fireworks. Until Feb 28, 1983. 80p, OAPs & children 40p. **The CERN exhibition.** CERN is the internationally financed & staffed particle physics laboratory in Geneva where most of Europe's research in this field is carried out. The exhibition shows in more or less layman's terms our knowledge about the strength of matter & of the forces which govern its behaviour. Sept 30-Nov 28.

Out of town

BRIGHTON MUSEUM

Church St, Brighton (0273 603005). Tues-Sat 10am-5.45pm, Sun 2-5pm. **Out of this World.** An exhibition in celebration of science fiction. Includes the original art work for *Dan Dare*, two Daleks & a Cyberman from *Dr Who*, & work by artists such as Paolozzi. Oct 5-Dec 5.

COLCHESTER & ESSEX MUSEUM

The Castle, Colchester (0206 76071, extn 346). Mon-Fri 10am-5pm, Sat 10am-4pm. **Romano-British Mosaics.** A selection of drawings by David Neal, suitably presented in a museum which is particularly strong in things Roman. Oct 9-Nov 13. 50p, children 20p, OAPs free.

WATFORD MUSEUM

194 High St, Watford (0923 26803). Mon-Sat 10am-5pm. **Photographs by Malcolm Orvis**, of the *Watford Observer*, illustrating life & events in & around Watford during recent years. Orvis has a sharp eye & a genuine affection for the area. Until Oct 16.



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BRIEFING RESTAURANTS ALEX FINER

WHAT DO Palookaville, Lal Qila and Bertorelli's have in common? They all offer décor in mint condition, attentive service, competitive prices and gleaming kitchens. But more importantly for all those with adventurous tastebuds they are all *new* restaurants—yes, even Bertorelli's.

Sometimes restaurants change management or, as at Le Caprice recently, ownership. Sometimes restaurants close their doors for a while and emerge refurbished as this summer at Mirabelle and at The Four Seasons in the Inn on the Park. But the opening of totally new premises is a special cause for celebration. All the more so if, as in these cases, they occupy the more affordable end of the price range.

The fresh cream walls and an engraved glass skylight provide a bright and attractive setting for the new **Bertorelli's** in Floral Street opposite the Opera House stage door. Loyal fans of the original Bertorelli's in Charlotte Street, which first opened in 1913 and still closes at 10pm each evening, may fear for the trendiness of the Floral Street location—but then the Charlotte Street dining rooms counted Augustus John and the Bloomsbury set among their clientèle in the 1920s. Similarities between the two include the white linen tablecloths, the *minestrone*, the efficient Italian waitresses and the purple ink in which the menu is printed. But there are differences. The Floral Street menu is shorter with last orders taken until 11.30pm. There is also a wine bar in the basement.

The food is of much the same variable standard as at Charlotte Street. The *insalata di mare* comprising prawn and squid was very tasty at £1.80; but the liver *alla veneziana* at £3.50 was a disappointment. My companion's experience was reversed. The starter, a pasta soup at 95p, was too salty; the *saltimbocca alla romana* at £4 much better received. The vegetable of the day, *haricots verts*, were fine and nicely nutty. There is a choice of 28 Italian wines listed by region and the house wine is £3.95 for a 75cl carafe. You can expect a bill of £20-£25 for two.

Palookaville, just round the corner in James Street, is another brand new establishment with close family links to an old favourite, Chez Solange, and the lengthy wine list benefits from the connexion. Jacques Rochon has created a highly modern jazz restaurant and wine bar with a licence that extends to 1.30am. The large, spacious basement is softly lit and the new pine floor and marbled paintwork are set off by an imaginative collection of posters, prints and some large primitive paintings by a young British artist, Annabel Hands. If merit in fashion is rewarded, then Palookaville deserves to succeed. (The name is taken from the Marlon Brando film *On the Waterfront* and refers to an oafish American strip cartoon prize fighter called Joe Palooka.)

The jazz musicians are anything but oafish. They perform several sets each night and provide a focus for both wine bar and restaurant. There is an eclectic collection of dishes on the menu including a cold pasta and parmesan salad at £1.95 and spring rolls with sweet and sour sauce at £1.90. The grilled king prawns were garlicky and good value at £3.95; the grilled lamb cutlets were £5.75 and served pink. The home-made sorbets include kiwi and passion fruit and should not be missed. Two people can enjoy a long, late evening including food and drink and jazz for about £25.

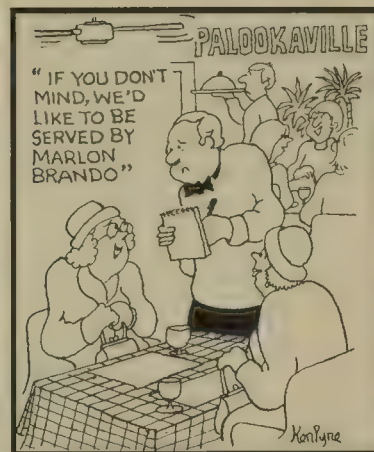
The heat generated arguing about the best Indian restaurants in town is greater than the hottest *vindaloo*. In my view the advent of **Lal Qila**, opposite Habitat in Tottenham Court Road, is the best news since Last Days of the Raj. There is a similarity in presentation of the tandoori dishes served with onion from sizzling pans.

Main courses include king prawn *masala* at £5.50, as well as a range of eight lamb and poultry curries all at £2.60 and some exotic specialities such as lamb brains *masala* and vegetarian *thali*. There are mirrors, plants and air-conditioning in the sparkling modern décor but not a hint of flocked wallpaper. The waiters are all young and extremely attentive. I don't need a wine list or a cocktail list at an Indian restaurant—especially cocktails with ridiculous names like Bombay Bomber and Raj Rascal. Still they do cater for the beer-with-curry type and I approve a choice of three lagers: Schmidt's, Dortmunder and Fosters. Expect a bill of £20-£25 for two.

Bertorelli's, 44 Floral St, WC2 (836 3969). Mon-Sat noon-3pm, 6-11.30pm. cc All.

Palookaville, 13a James St, WC2 (240 5857). Mon-Sat noon-3pm, 5.30pm-12.15am. cc All.

Lal Qila, 117 Tottenham Ct Rd, WC2 (387 4570). Daily noon-3pm, 6-11.30pm. cc All.



GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Le Caprice

Arlington House, Arlington St, SW1 (629 2239). Mon-Fri 12.30-2.30pm, Mon-Sat 7pm-midnight, Sun for brunch noon-3pm.

Erté posters, mirrors & potted palms complete the stylish black & white décor. Delicate food prettily presented. cc All ££

Carlton Tower Hotel, The Rib Room

Cadogan Pl, SW1 (235 5411). Mon-Sat 12.30-3pm, 6.30-11pm, Sun 12.30-2.30pm, 7-10.30pm. Value for money, especially if you have an enormous appetite for the best beef. cc All ££

Carrier's

2 Camden Passage, N1 (226 5353). 12.30-2.30pm, 7.30-11.30pm.

The four-course set dinner at £16 can spiral higher with aperitif, wine, VAT & service. Robert Carrier has another restaurant at Hintlesham Hall in Suffolk which offers more splendid surroundings. cc AmEx, DC £££

Chez Solange

35 Cranbourn St, WC2 (836 0542). Mon-Sat noon-3.15pm, 5.30pm-12.15am.

Sophisticated French food in what seems like a corner of France, a stone's throw from Leicester Square. Live piano in the evenings. cc All ££

Chez Victor

45 Wardour St, W1 (437 6523). Mon-Fri noon-2.30pm, Mon-Sat 6-11.15pm.

Magnificent lobster thermidor in a wilfully shabby yet elegant French place where the menu seldom changes & the clientèle is literary & theatrical. cc AmEx ££

Connaught Hotel Restaurant

16 Carlos Place, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat in elegant surroundings with fine complicated dishes from Michel Bourdin, helpful hints from the sommelier—and possibly a film star at the next table. cc A £££

Drakes

2a Pond Pl, SW3 (584 4555). Mon-Sat 12.30-2.15pm, 7.30-11pm, Sun 12.30-2.45pm, 7.30-10.15pm.

A very English menu in this basement restaurant which adds air conditioning to its brick wall & oak beam décor. Treacle & orange tart or a savoury mushrooms on toast are among the desserts. cc All ££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

Fine linen & décor & elegantly written menu. The food is good & the speciality is a long list of Californian wines. Also a brasserie menu for pre- and post-theatre dining. cc All ££

The Four Seasons

Inn on the Park, Hamilton Pl, W1 (499 0888). Daily noon-3pm, 6-11pm.
High culinary standards under Edouard Hari's direction in the kitchens. Four course set lunch at £11.50 & excellent five course all-inclusive dinner at £19.50. cc All ££

Gaylord

79 Mortimer St, W1 (580 3615). Mon-Sat 12.30-3pm, 6-11.30pm, Sun 6-11pm.
Spacious Indian restaurant offering northern Indian specialities near Oxford Circus. cc All ££

JB's: The City Brasserie

Plantation House, EC3 (623 8234). Mon-Fri 8am-8pm.

Follow the stock market or the gee-gees while you eat & drink. It should be fun as well as a place for good food & drink. cc All ££

Last Days of the Raj

22 Drury Lane, WC2 (836 1628). Mon-Sat noon-2.30pm, 6-11.30pm, Sun 6-11.30pm.

This Bangladeshi co-operative deserves its reputation for fine Indian food. Excellent vegetables, delicate spices, sizzling tandooris. cc All ££

Mirabelle

56 Curzon St, W1 (499 4636). Mon-Sat noon-3pm, 6pm-midnight.

Fine food & outstanding wine list. The £12.50 set lunch provides excellent value in this classy joint. Recently refurbished. cc All ££

Mon Plaisir

21 Monmouth St, WC2 (836 7243). Mon-Fri noon-2pm, 6-11pm.

French bustle in intimate & small premises. Good daily specials & large cheeseboard. Avoid draughty tables by the door. cc None ££

National Theatre Restaurant

South Bank, SE1 (928 2033). Mon-Sat 5.30-11.30pm.

Choice of set menu provides good value & a thoroughly relaxed way to start or end an evening at the South Bank. cc All ££

Neal Street Restaurant

26 Neal St, WC2 (836 8368). Mon-Fri 12.30-2.30pm, 7-11pm.

A cool & tranquil place which provides delights for eye & stomach. A leaf of French parsley is embedded in your slice of butter, rich crème brûlée comes in white, heart-shaped moulds, chilled cucumber soup is fresh & frothy. cc All £££

Peachey's

205 Haverstock Hill, NW3 (435 6744). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm.

Friendly service & care in the kitchen continue to keep this neighbourhood restaurant popular. Next door to the Screen on the Hill cinema. cc All ££

Pizza Express

10 Dean St, W1 (437 9595); 11 Knightsbridge, SW1 (235 5550); 15 Gloucester Rd, SW7 (584 9078) & 21 other branches. Daily 11am-midnight. Delicious pizzas composed before your eyes. Fast, friendly, efficient service & excellent value. Evening jazz (Dean St, Tues-Sun; Pizza on the Park, Knightsbridge, Mon-Sat) & disco (Gloucester Rd, daily). cc None £

La Poissonnerie de l'Avenue

82 Sloane Avenue, SW3 (589 5774). Mon-Sat 12.30-2.30pm, 7-11.30pm.

Delicious fish & shellfish dishes, though cramped tables & the hefty £2.50 cover charge tend to rankle. cc All £££

The Ritz

Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-11pm.

Michael Quinn, head chef, offers a three-course surprise luncheon, different each day, at £19.50. Recent examples have included oyster salad, breast of chicken wrapped in pancakes with truffle sauce, & champagne sorbet. Pleasant surprises indeed. cc All £££

The Savoy

The Strand, WC2 (836 4343). Grill: Mon-Fri 12.30-2.30pm, 6.30-11.30pm. Restaurant: daily 12.30-2.30pm, 7.30pm-1am, Sun until midnight.

Feelings are mixed about the refurbished Riverside Restaurant but the famous old Grill remains wonderful & it is possible to eat relatively cheaply. cc AmEx, Bc, A ££

Thierry's

342 King's Rd, SW3 (352 9832). Mon-Sat 12.30-2.30pm, 7.30-11.30pm.

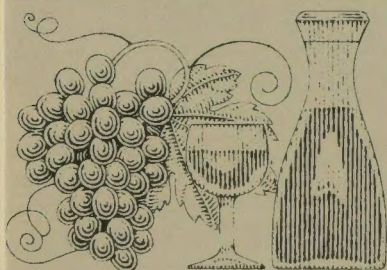
Fresh flowers decorate the tables in this fine restaurant where the food, wine, waitresses & even some of the clientele are French. cc AmEx, Bc, DC £££

Verreys

233 Regent St, W1 (734 4495). Mon-Fri 12.30-2.45pm, Mon-Sat 6-11.15pm.

Dine on traditional English fare to lilting jazz on Tuesday to Friday evenings. cc All ££

WINE BARS



Where two prices for a wine appear (e.g. 60p/£3), the first is for a glass & the second for a bottle.

The Greenhouse

16-17 Royal Exchange, EC3 (626 8801). Mon-Fri 11.30am-3pm, 5-7pm.

Greens, the traditional & long-established City wine merchants, are the owners of this tiny, elegant champagne bar. There is a choice of eight champagnes, half of them vintage & all reasonably priced. House champagne is Greens' Floquet at £9.85 & is a good, sturdy quaff, 1976 Veuve Clicquot is £16.15 & 1975 Krug is £28.95. There are five still wines for those allergic to fizz—1980 Chablis is a reasonable £6.80 & 1980 Muscadet is £4.80. Suitably smart food accompanies the wine—Mediterranean *crevettes* are £2.65, Parma ham is £1.45 & quails' eggs are 20p each.

Hobson's

20 Upper St Martin's Lane, WC2 (836 5849). Mon-Fri 11am-3pm, 5.30-11pm; Sat 5.30-11pm; Sun 7-10.30pm.

Dickens reigns again in this sawdust-covered cellar. The list shows 55 wines—one or two each from all over Europe, including England. House French wines are 95p/£3.80. 1978 Chianti is £4.30. Peanuts are on the house. A spot-lit food counter offers fresh salads and quiches. A bowl of prawns is

£1, *salade niçoise* is £2 & the hot dish menu is changed daily. There is plenty of room to sit down at lunchtime in this busy corner of town.

Scandies

4 Kynance Pl, SW7 (589 3659). Mon-Fri noon-3pm, 6-11pm; Sat 12.30-3pm, 7-11pm; Sun 12.30-2pm, 7-10.30pm.

Scandies is a small, pretty bar where the combination of old trestle furniture & a lack of space makes manoeuvrability a challenge. Standard house wines are 75p/£3.75 & the rest of the list is clear & well presented with the usual range of European wines plus two KWV South African wines at about £4.95 a bottle. There are 10 wines by the glass & the prices are reasonable. The house champagne, Marguerite Christel, is £9.50. Worth a visit here for the high quality food & daily "special" choices. Hot dishes all with chef's salad are from £2 & there is a good range of stuffed baked potatoes.

This month's wine auctions include:

Oct 6, 10.30am. Fine wines lying overseas & in bond in England. Sotheby's, 34/35 New Bond St, W1 (493 8080). Wine sales held at Bloomfield Pl, opposite the main building.

Oct 7, 11am. Fine wines. Christie's, 8 King St, SW1 (839 9060).

Oct 11, 6pm; Oct 12, 11am. Inexpensive wines. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 2231).

Oct 19, 11am. Classed-growth claret, champagne, vintage port, & fine burgundy. Bonham's, Montpelier St, SW7 (584 9161).

Oct 20, 10.30am. Fine wines. Sotheby's.

Oct 21, 11am. Fine claret, Christie's.

Peta Fordham's wine of the month

A sound burgundy, something equivalent to the "Petit Château" in Bordeaux, is not easy to find. Comte de Lupé 1979 is such, from Mayor, Sworder & Co, 21 Duke St, SE1. £4 a bottle or £46 a case.

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BRIEFING

OUT OF TOWN

ANGELA BIRD

COUNTRY FAIRS reach a peak this month. The former Michaelmas date of October 10 (now September 29) represented the end of the farming year when farmers took the opportunity to trade surplus crops and summer-fattened livestock, and laid in stores for the winter ahead. The fairs that survive today have almost all become funfairs, such as Nottingham's enormous Goose Fair from October 7 to 9, and old hiring fairs like Pack Monday in Sherborne on October 11, or the Mop Fairs in Marlborough, Wiltshire on October 9 and 16 or in Stratford-upon-Avon on October 12 and 21 and in nearby Warwick on October 16 and 23. Some, however, have managed to retain more of their original purpose, for example Callington Honey Fair in Cornwall on October 6, and Tavistock Goose Fair in Devon on October 13.

□ There are two new events which it is hoped will become annual fixtures. The first is the Youth at the TOP Festival, sponsored by W. H. Smith, three weeks of events held from October 18 at the Royal Shakespeare Company's studio theatre in Stratford. Writers such as Edward Bond, Peter Flannery and Tenka Janiurek will present new plays treating subjects of particular interest to young people over 16, and members of the RSC will take part in discussions and demonstrations. The other is the National Trust's Snowdonia Marathon on October 31, starting and finishing in Llanberis. Proceeds from sponsorship will benefit Wales in Trust, the British Heart Foundation and local charities, and the Trust promises a beautiful and very challenging course rising steeply to 1,200 feet before a rapid descent to the finish 800 feet below.

Until Oct 23. **Swansea Festival.** The major arts festival of Wales features performances by the Philharmonia Orchestra, Bamberg Symphony Orchestra from Germany, & the Welsh National Opera Company. Also poetry readings, recitals, & films. Swansea, W Glamorgan (0792 468321).

Oct 5, 8pm. **New drawing in America.** Lecture by Martha Beck, founder of New York's Drawing Center. 7pm, reception & the chance to view a new exhibition on the same theme. Sutton Place, nr Guildford, Surrey (0483 504455). £15 includes buffet supper. Garden & exhibition open Wed-Sun by appointment, £4; exhibition only, £1.50.

Oct 6, 10am-10pm. **Honey Fair.** Annual charter street fair dating from 1200. Tamar Valley beekeepers display bees & compete for the best honey trophy. There is a huge display of tropical fish in the town's Council Chamber, as well as local stalls & amusements. Callington, Cornwall.

Oct 7-9, noon-midnight. **Nottingham Goose Fair.** 18 acre funfair held annually since the mid 14th century, interrupted only by plague in 1646, & the two world wars. Forest Recreation Ground, Nottingham.

Oct 8-17. **Norfolk & Norwich Triennial Festival.** The Philharmonia Orchestra & Festival Chorus open events with Berlioz's Grande messe des morts. Commissioned works include pieces by Nicholas Maw & Peter Aston, & a stage musical, *The Gurney Girl*, based on the life of Elizabeth Fry. Exhibitions devoted to landscape gardener Humphry Repton, & Norwich-born landscape painter John Sell Cotman. Box office Theatre Royal, Norwich (0603 28207, cc).

Oct 10, 10.30am. **World Conker Championships.** King Conker presides over the 64 entrants in this annual autumn contest which raises money for the RNIB. Chequered Skipper, Ashton, nr Oundle, Northants.

Oct 11. **Pack Monday Fair.** Villagers dance through the streets with a noisy band from midnight until 2am on the eve of the fair; stalls are set up from 7.30am & remain open far into the evening. Sherborne, Dorset.

Oct 15-17. **Southern Counties Craft Market.** Highlights of this year's market are painted wooden furniture by Robert & Colleen Bery, & lifelike wax flowers by Monique Regester. The Maltings, Farnham, Surrey. Fri noon-6pm, Sat 10am-6pm, Sun 10am-5pm. 55p, children 20p.

Oct 16, 7pm. **Cider Barrel Rolling Race.** A dozen two-man teams roll large cider casks along an uphill course through the town's streets. The evening's events continue with an illuminated carnival procession. Taunton, Somerset.

Oct 17, 2-6pm. **Spring Wood open day.** Autumn colours in Lord Camrose's semi-formal woodland gardens, with pavilions, glades & ornamental pools. Hackwood Park, nr Basingstoke, Hants.



Nottingham Goose Fair: October 7-9.

50p, OAPs & children 15p.

Oct 18-Nov 6. **W. H. Smith Youth at the TOP Festival.** Two or three daily sessions of workshops, practical demonstrations, performances of new plays with the participation of members of the Royal Shakespeare Company (see intro). The Other Place, Stratford-upon-Avon, Warwick. A few tickets available on the day; booking from Eileen Relf, Royal Shakespeare Company, Stratford-upon-Avon, enclosing sae. £1.15 per session.

Oct 21. **Trafalgar Day.** During a private naval ceremony at 8am garlands are placed on the spot where Nelson fell & the spot where he died, & his famous flag signal "England expects..." is hoisted. They remain for the day, to commemorate Nelson's defeat of the French & Spanish fleets in 1805. HMS *Victory*, Portsmouth, Hants. Open daily 10.30am-5.30pm.

Oct 22-31. **International Motor Show.** Public days of Britain's largest exhibition of the latest in car design & accessories. National Exhibition Centre, Birmingham. Daily 10am-7.30pm, Wed, Thurs until 9pm, Oct 31 until 5.30pm. Oct 22 £5, thereafter £2.50.

Oct 24, 7.30pm. **The Field of the Cloth of Gold.** The New London Consort play music by Henry VIII & his contemporary composers on instruments of the period, in Henry VIII's own banqueting hall. Leeds Castle, Maidstone, Kent (box office 0892 26200). £12 includes wine & a tour of the castle.

Oct 29-Nov 23. **Cadbury's National Exhibition of Children's Art.** City Art Gallery, Hull, Humberside. Mon-Sat 10am-5pm, Sun 2.30-4.30pm.

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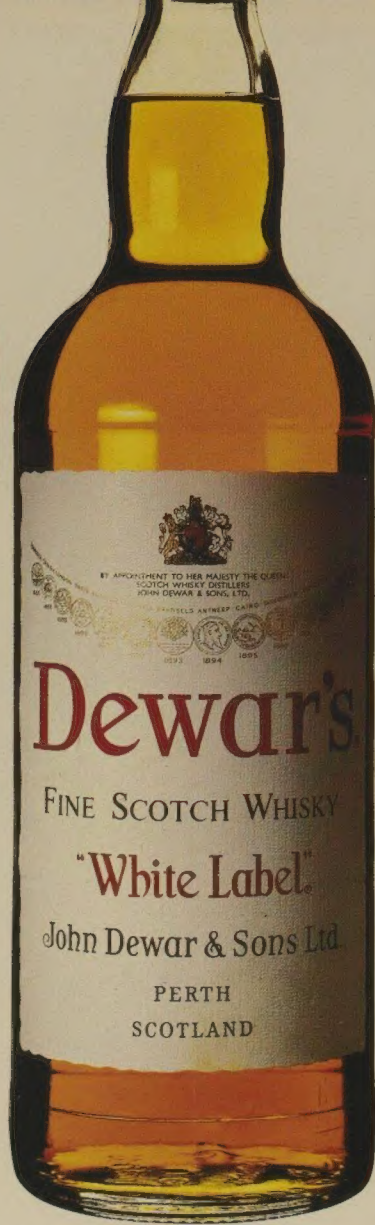
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